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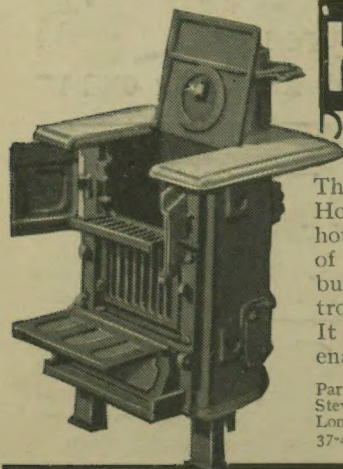
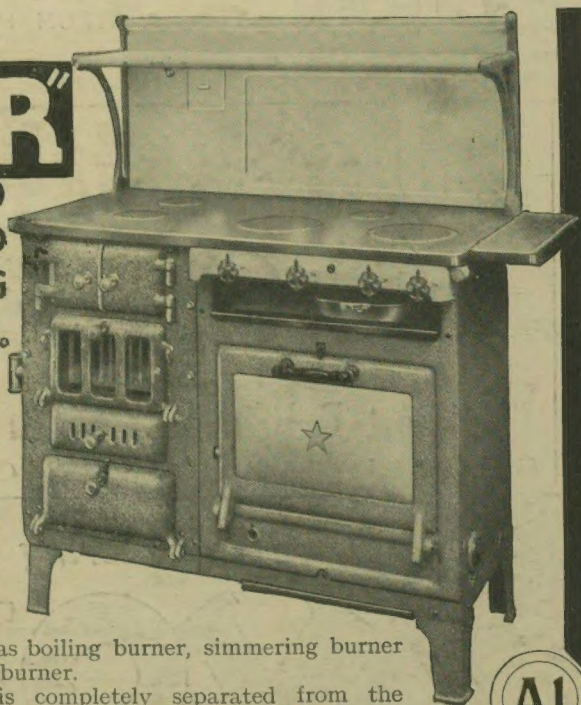


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SATURDAY, OCTOBER 24, 1931.



WHAT FINANCIAL COLLAPSE MAY MEAN TO A NATION: "MILLIONS" AS WALL-PAPER!

In his broadcast speech the other evening, alluding to that grim period during which German money was practically valueless, Sir John Simon said: "Money is only worth what it will buy, and a collapse of the pound means the worthlessness of shillings and pence. Remember that when Austrian credit collapsed after the war children hung round the restaurants in Vienna to fight for an abandoned crust, and men fainted in the streets from hunger. Remember that in Germany, when German money sank to the depths, working men met their employers each morning to agree to a new rate of wage for the day, and when evening came their day's pay had lost so much further value that it melted like snow in their

hands. The British pound might have followed that course if instant action had not been taken to check it." The illustration here given bears such eloquent witness to the point that, although we have reproduced it before, we have no hesitation in reprinting it. It should be recalled that in 1924, the mark being fantastically depreciated, the existing German currency was abolished and became exchangeable for new currency at the rate of one billion old marks for one Reichsmark! Our picture shows a room papered with German bank-notes (nominally for millions!) in a house in Tscherbene, in Upper Silesia, which is being shown as a "Museum of German Bank-Notes."



By G. K. CHESTERTON.

THIS generation, which is charged with being frivolous, often strikes me as being much too serious. And its culture, which seems in one aspect to verge on anarchy, retains in another aspect a queer weakness for authority. I call it a weakness, because it is not so much an appeal to authority as to authorities. In every scientific or sociological discussion the fact has long been flagrant and farcical. If I mention a piece of elementary common sense, as that, when I find a tooth in Tooting, I am not justified in calling it The Tooting Man, or saying I have "reconstructed" him, I shall certainly get no answer except the stern retort that The Tooting Man was reconstructed by no less a person than Dr. Pidge. If I say (exercising my poor human reason) that to explain Mind as a form of Matter is simply meaningless, like explaining eyes in terms of spectacles, I shall be duly informed that I must give up my poor human reason and accept such mysteries on the authority of Professor Snorter, an authority whose authority is perhaps of greater authority than even all the other authorities. But, while we had grown used to this old joke in the fields of science and philosophy, I cannot but grieve to see it appearing here and there in the milder but more flowery fields of literature and artistic criticism. Doubtless there was a period, in the more remote past, when there was too much weight given in literary criticism to authority and authorities. But one or two recent critics seem to have revived this fault, with a change that makes it even more faulty. If the old critic appealed to writers who were old and forgotten, the new critic thinks it enough to appeal to writers who are new and neglected. But I would just as soon be referred to an antiquity known only to the learned as to a novelty known only to the "cultured." I would rather accept the authority of Aristotle, even at a time when he is known to be unpopular with muddle-headed people, than accept the authority of Mr. Nibbsky, who would be equally unpopular, but is not even known.

I have even found a savour of this spirit in the case of critics better known than Mr. Nibbsky, and better worth knowing. There was a comparatively slight and innocent instance of it in a criticism by Mr. James Agate on a book by Mr. Sidney Dark, writers who have both added to my enjoyment in various ways at various times. The book in question was about Stevenson, who has added to my enjoyment even more. But, as I have only read Mr. Agate's criticism and not Mr. Dark's book, I will not claim to judge in a general way between them. Only it seems funny to me that the critic should so solemnly make it a condemnation, in itself, of Mr. Dark's book on Stevenson, that it was not piously and reverently founded on Mr. Swinnerton's book on Stevenson. For the critic, apparently, Mr. Swinnerton is the one and only authority on Stevenson, and his sacred name must be invoked, like that of a Muse or a god of inspiration, at the beginning of any literary exercise on the subject. This strikes me as carrying the idolatry of Authority extravagantly far. Mr. Swinnerton is an excellent writer, and doubtless the book in question was an excellent book. But I would still meekly suggest that a man writing on Stevenson should be judged by his appreciation of Stevenson, and not by his appreciation of Swinnerton. But the critic talks with horrible solemnity about "The Pre-Swinnerton" period of Stevensonian criticism. Which really seems to be making too much even of Stevenson, let alone Swinnerton. Men may well be a little mystical in speaking of what is Pre-Adamite, or even Pre-Raphaelite; but I hardly think any of our little text-books of

taste and letters will rank with the Renaissance, let alone the Creation.

Of the making of books on Stevenson there is no end; as poor Cranmer observed, "This hath offended, this unworthy hand." But I really doubt whether it was Mr. Dark's moral duty to read all of them before daring to write one of his own. I should as

soon think it impertinent of a painter to paint a pine-tree before he had studied all the pine-trees in all the pictures in the world. After all, what we want is direct and individual impressions of primary objects, whether poets or pine-trees, and not an endless succession of critics learning from critics how to criticise. With some parts of Mr. Agate's criticism, whether it be of the book or of the subject of the book, I entirely agree. I should never, for instance, think of resting my real admiration for Stevenson on the slight, and indeed rather thin, essays on the relation of the sexes called "Virginibus Puerisque." I take them to have been examples of those early exercises in elegant prose, with a preference of manner to matter, to which Stevenson himself humorously confessed in later life. They belong to what is called the "sedulous ape" period, which the yet more sedulous apes of the Press have quoted and requoted sedulously ever since. But Stevenson was not a sedulous ape, any more than Dickens was "Boz" or Byron was the author of the remarkable poem called "A Tear."

After all, Stevenson died at about the time of life when Dickens had only just written "David Copperfield," and had not yet attempted so new a departure as "Hard Times" or "Great Expectations"; at an age when any number of great men had still their fullest and most mature work to do. And when he died he was already writing what is quite obviously a much fuller and more mature work, and in many ways quite a new departure. The fragments of "Weir of Hermiston" are like the fragments of a colossal god lying broken in the desert compared with many of the slender ivory statuettes that he had carved before. But it is an error even to associate him, in his previous work, with things like ivory statuettes. Mr. Huish with his little vitriol-bottle, in "The Ebb-Tide," would make a very unsuitable ivory statuette. The critic mentioned above falls into this fallacy, I think, when he says that Stevenson "turned all to favour and to prettiness." It is not altogether a fortunate quotation, for it is taken from a scene of grisly tragedy; where the Queen utters it, her voice breaking upon the phrase, when Ophelia wanders half-witted between her lover's murder of her father and her own murder of herself. Many of Stevenson's trifles are quite equally tragic. Many of his pretty phrases accentuate ugly situations. Many of them are not pretty at all. I cannot imagine that any critic rushes to the dreary and bedraggled leavings of "The Ebb-Tide" with a mere childish desire to see the pretty pictures; or that even Mr. Agate would read the account, in "Weir of Hermiston," of how the oaf, with his neck swathed in flannel, was "hunted gallowswards with jeers," and have merely the sentiments of the infant who kicks his legs and cries: "Oh, pretty, pretty!" These passages strike me as revealing rather too brutal a streak in the writer, due, I think, to the Calvinist pessimism of his original background.

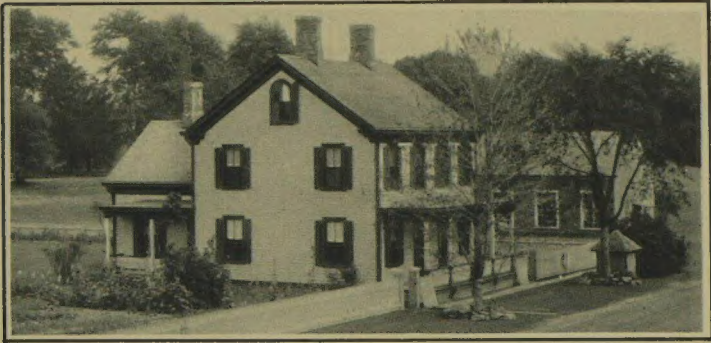
What Stevenson had, and what Stevenson's critics often have not and mistake for mere finesse, was a certain sharpness of focus. He did not deal merely with pretty figures, whether they were figures of speech or figures of fiction. On the contrary, he dealt oftener with ugly figures, and certainly enjoyed the ugly figures most. But all the figures are figures, and not merely presences or influences. Mr. Huish is a deformity, but he is a definite form. This may not be the highest artistic quality, but it is not turning everything to prettiness. It is turning everything to beauty, even to the terrible beauty that is made out of a harmony of ugly things. And that is surely not very far off from the primary purpose of art.



A GREAT AMERICAN INVENTOR, WHO IN FORTY YEARS APPLIED FOR 1300 PATENTS: THE LATE MR. THOMAS EDISON, PIONEER OF ELECTRIC LIGHTING AND ORIGINATOR OF THE PHONOGRAPH, FROM WHICH CAME THE GRAMOPHONE.

Thomas Alva Edison, who died on October 18, in his eighty-fifth year, at his home in New Jersey, was born at Milan, Ohio, on February 11, 1847. His father's family was of Dutch origin, and his mother was a Canadian of Scottish descent. In 1863, at sixteen, he became a telegraph operator on the Grand Trunk Railway. In 1868 he began his unique career of invention with an electric vote-recorder, followed by the first practical tape-machine—the Edison Universal Printer, for which he received 40,000 dollars. Thereafter he continued inventing incessantly, and during forty years he applied for 1300 patents. He made great improvements in telegraphy and telephony; and in 1877 he first devised the phonograph—probably his most original invention—from which developed the gramophone and the dictaphone. His discovery of the incandescent carbon filament in 1879 began a new era in electric lighting. His industry was tireless, and he used to say that genius was one per cent. inspiration and 99 per cent. perspiration. Edison was a great man and a delightful personality.

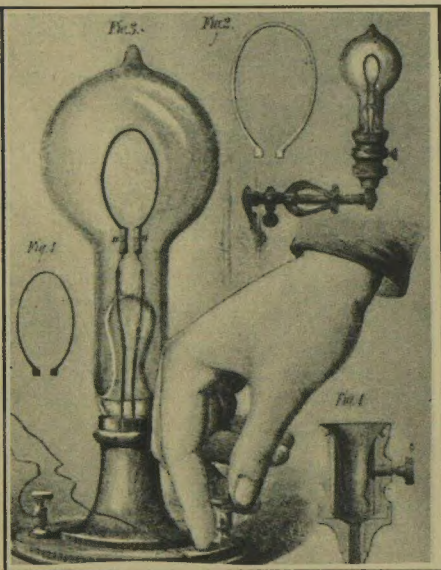
THE WORLD'S DEBTS TO EDISON: TRIUMPHS OF A GREAT INVENTOR.



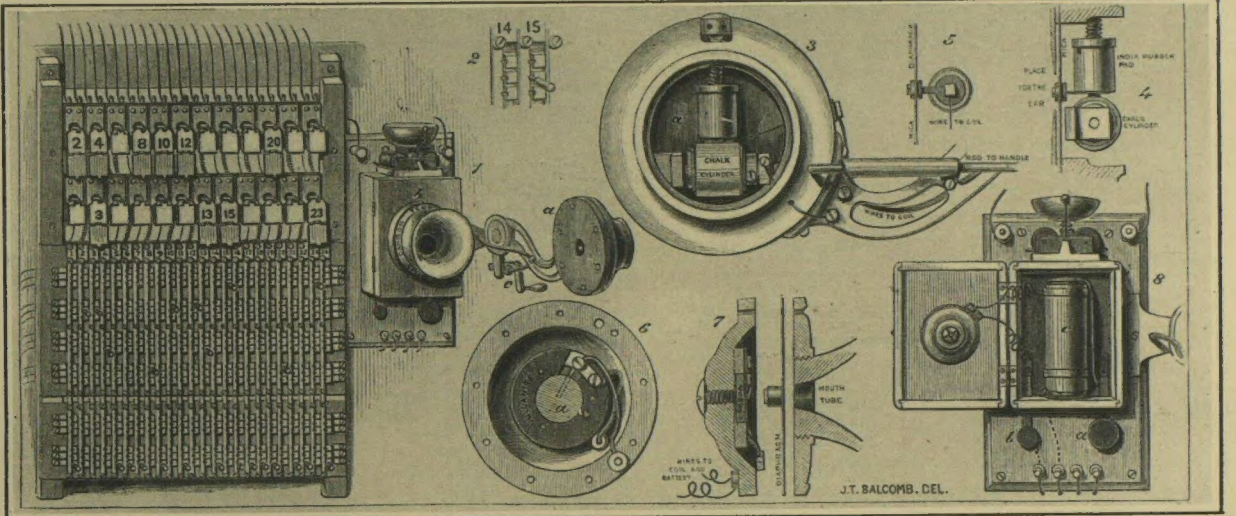
THE FIRST AMERICAN DWELLING LIT BY ELECTRICITY: SALLY JORDAN'S BOARDING-HOUSE—THE ORIGINAL BUILDING, FROM EDISON'S FORMER HOME AT MENLO PARK, RE-ERECTED AT DEARBORN BY MR. HENRY FORD.



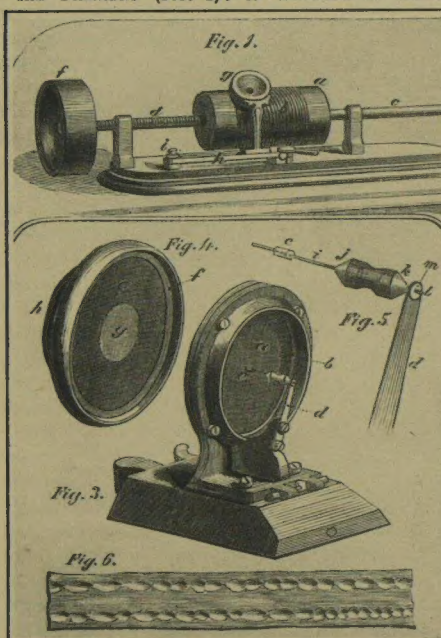
EDISON'S OLD LABORATORY (TRANSFERRED TO DEARBORN): THE ROOM WHERE HE CELEBRATED THE JUBILEE OF HIS INCANDESCENT LAMP BY RE-ENACTING HIS ORIGINAL EXPERIMENT.



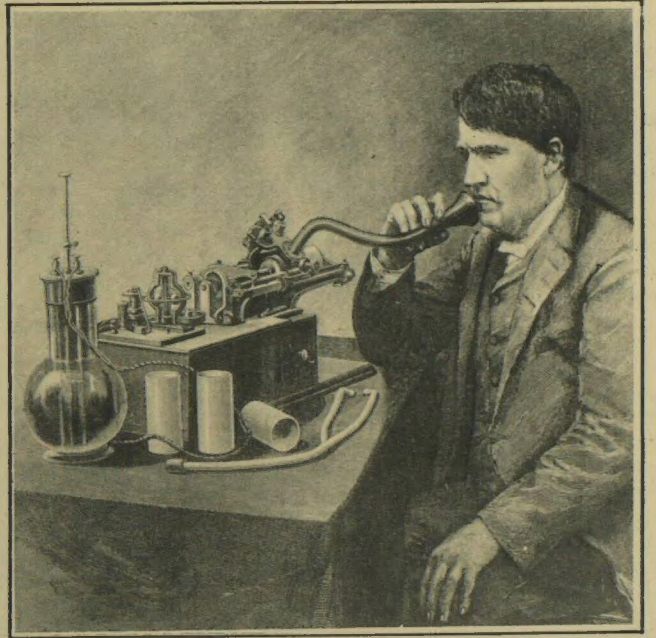
AN EDISON CARBON LAMP AND ITS ELEMENTS, INCLUDING A COMPLETED CARBON "HORSE-SHOE" FILAMENT (FIG. 1), AND THE PAPER BLANK FOR THE FILAMENT (FIG. 2): A WOODCUT OF 1880.



FROM "THE ILLUSTRATED LONDON NEWS" OF NOVEMBER 15, 1879: "EDISON'S LOUD-SPEAKING TELEPHONE: (1) SWITCH BOARD AND TELEPHONE—(A) RECEIVER; (B) TRANSMITTER; (C) HANDLE TO ROTATE THE CHALK CYLINDER; (2) PART OF SWITCH BOARD (LARGER SCALE); (3) INSIDE OF RECEIVER—(A) DIAPHRAGM; (4) ANOTHER VIEW OF CHALK CYLINDER; (5) METAL SLIP AND PLATINUM KNOB; (6) PART OF CARBON TRANSMITTER—(A) CARBON BETWEEN TWO METAL DISCS; (7) SECTION OF TRANSMITTER, WITH ADDITIONS; (8) TRANSMITTER APPARATUS OPENED."

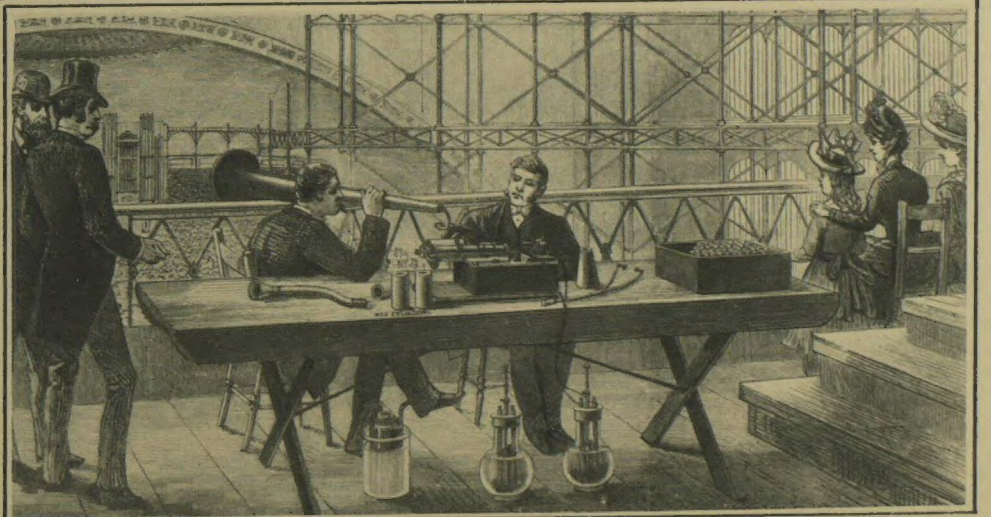


EDISON'S FIRST PHONOGRAPH: FIG. 1—THE COMPLETE MACHINE; FIG. 2—ANOTHER TYPE, CLOCKWORK-DRIVEN; FIG. 3—THE DIAPHRAGM AND NEEDLE; FIG. 4—THE MOUTHPIECE; FIG. 5—NEEDLE MECHANISM; AND FIG. 6—SOUND-WAVE INDENTATIONS ON THE TIN-FOIL RECORD. (DRAWINGS REPRODUCED FROM "THE ILLUSTRATED LONDON NEWS" OF AUGUST 3, 1878.)



THE ANCESTOR OF THE GRAMOPHONE: A REPRODUCTION FROM A PHOTOGRAPH ENTITLED "MR. EDISON SPEAKING THROUGH THE PERFECTED PHONOGRAPH IN AMERICA," FROM "THE ILLUSTRATED LONDON NEWS" OF JULY 21, 1888.

THE death of Thomas Edison (of whom a portrait appears opposite) recalls the fact that two years ago the United States celebrated the jubilee of his epoch-making discovery in the development of electric light, on October 21, 1879, when he perfected an incandescent carbon filament in his laboratory at Menlo Park, New Jersey. On the same date in 1929 he re-enacted that historic experiment, before a distinguished company, in his original laboratory, re-erected on Mr. Henry Ford's estate at Dearborn, along with the first American house (also shown above) ever lit by electricity. This event was recorded in our issue of October 26, 1929. We have also thought it interesting to reproduce, from our back numbers of the 'seventies and 'eighties of last century, some older pictorial records of Edison's wonderful inventions, showing how they were appreciated in this country at the time. Our issue of July 14, 1888, contained an article on the Edison Phonograph, which said: "Professor Edison, of Orange, New Jersey, in the United States of America, renowned for his improvements of the electric-light apparatus and other most valuable scientific appliances, is the inventor of the phonograph, a rudimentary form of which, exhibited in London ten years ago, then excited much public curiosity. He has brought it to a degree of comparative perfection, which was practically tested here . . . on June 29, 1888, in the Press Gallery at the Handel Festival, in the Crystal Palace."

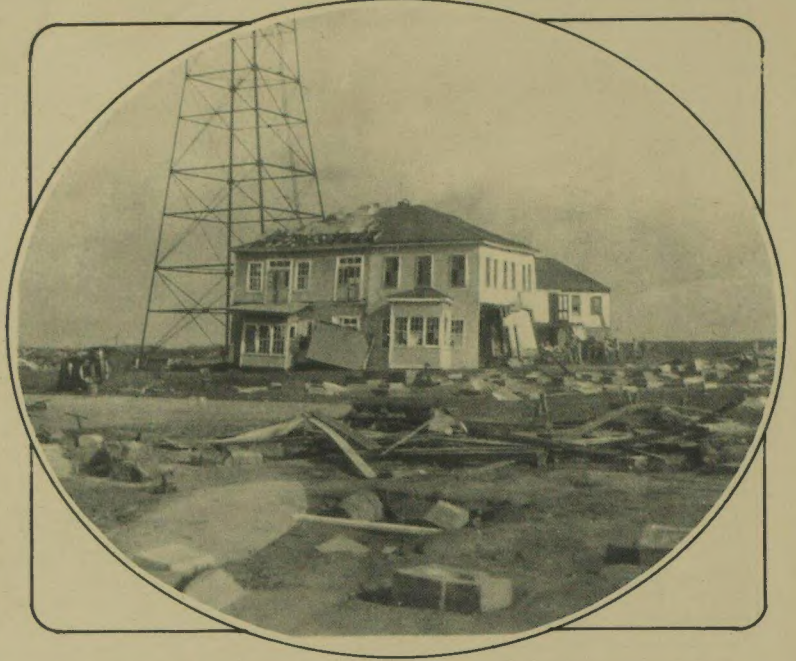


FROM "THE ILLUSTRATED LONDON NEWS" OF JULY 14, 1888: AN ILLUSTRATION ENTITLED "EDISON'S PERFECTED PHONOGRAPH IN USE IN THE PRESS GALLERY DURING THE HANDEL FESTIVAL AT THE CRYSTAL PALACE"; THAT IS, FOR RECORDING THE MUSIC.

"PLAGUES": STRICKEN BELIZE—AND BOOTLEGGING; TEEMING LOCUSTS.



THE UNITED STATES CONSULATE AT STRICKEN BELIZE: THE HOUSE FROM WHICH THE AMERICAN CONSUL WAS RESCUED BY TWO BOOTLEGGERS, ONLY TO DIE OF PNEUMONIA TWO DAYS LATER.



THE BELIZE GOLF CLUB PUSHED FAR AWAY FROM ITS FOUNDATIONS: AN EMPTY SHELL, ITS BACK BROKEN, AND STRIPPED OF ITS WIDE VERANDAHS, LEANING AGAINST THE WIRELESS STATION.



TWO BOATS, HIGH BUT NOT DRY, OUR CORRESPONDENT NOTES, SINCE THEY ARE RESTING ON HUNDREDS OF CASES OF BOOTLEG WHISKY: A FREAK OF THE TIDAL WAVE.

These further pictures of the effects of the disastrous hurricane at Belize, the capital of British Honduras, which was devastated on September 10, illustrate some of the freakish results of the tidal wave and also, a correspondent assures us, indicate the importance of the town as a centre used by rum-runners! The tidal wave which accompanied the hurricane was responsible, directly or indirectly, for most of the damage done, for it lifted boats and lighters bodily out of the harbour, and their impact pushed houses about and knocked them down. The American Consul,



INCLUDING CRAFT DESCRIBED AS BOOTLEGGERS AUXILIARY SCHOONERS (THE TWO LARGER VESSELS): BOATS OF ALL SORTS WASHED UP BY THE TIDAL WAVE INTO THE MIDDLE OF THE TOWN.

an inveterate foe of bootleggers for many years—even before the famous chasing and sinking of the Canadian "I'm Alone" in March 1929—was rescued from his Consulate by two bootleggers, but died of pneumonia two days later. After the hurricane, says our correspondent, 140,000 cases of bootleg liquor were found strewn all over the town, and Royal Marines from H.M.S. "Danae" were set to guard their contents and to enforce "curfew" at sunset. At the actual time of the disaster the Creole population was celebrating the anniversary of the battle of St. George's Cay.



LOCUSTS ON A FARM IN KENYA, "LIKE A LONDON FOG WITH SILVER WINGS": AN ILLUSTRATION OF THE PLAGUE IN EAST AFRICA.

The plague of locusts in Kenya Colony this year has been so serious that the Government has found it necessary to take very energetic measures. Those who fail to report and make every effort to exterminate the pest on their own estates are now liable to prosecution. Attempts are also being made to show that compensations may be found in locust invasions by utilising the insects' bodies as fertilisers and cattle-food, though this industry has not yet been put on a



THICK AS A CARPET ON THE GROUND: LOCUSTS COVERING THE FACE OF THE EARTH AT WISPERS FARM, IN KENYA COLONY.

commercial footing. In order to eradicate the evil at its source, and minimise the risk of future plagues, it is important to locate the main breeding-grounds of the locusts in Africa and establish the normal direction of flight of the swarms. To this end the energies of the Imperial Institute of Entomology, following a recent conference in Rome, are now bent. The migratory locust is believed to breed in West Africa. The Kenya Government is fighting the plague with native troops.

THE CAMERA AS RECORDER: RECENT EVENTS AT HOME AND ABROAD.



TRANSPORTED FROM MIDDLESBROUGH TO THE MARBLE ARCH AT A COST OF £20,000! THE 98-TON GIRDER DRAWN ALONG THE EDGWARE ROAD.

What is claimed to be the world's largest steel girder was brought by rail to Marylebone Station on the evening of Sunday, October 18. It weighs 98 tons, is 68 ft. long, and is destined for the new Cumberland Hotel, near Marble Arch. A special transporter, built in eight hinged sections and running on thirty wheels, was employed to bring it from the station. The "move" cost £20,000, including the price of the specially-built transporter.



CONCRETE ILLUSTRATION OF THE FALL IN PRICES! AN AEROPLANE CRASH STAGED ON THE ROOF OF A SHOP AS AN ADVERTISEMENT.

"Oh! another aeroplane crash!"—this type of mishap has featured largely in the news of late, though, happily, air accidents stand in ever decreasing proportion to the growth of air-borne traffic. An aeroplane crash staged on the roof was the ingenious idea of a firm of drapers more than usually eager for customers during a shopping week in Southall. The crumpled and battered flying-machine gives forcible point to the drop in prices.



A FAMOUS AMERICAN SCULPTOR MAKING A BUST OF MR. GANDHI: MR. JO DAVIDSON AT WORK, WHILE THE MAHATMA DICTATES TO HIS SECRETARY.

Mr. Gandhi has been caught in a variety of situations by the unrelenting photographer since his arrival in England; he is seen here posing as a model for legitimate art, which he has not frequently done in the past. We say legitimate, but "great art" will hardly be too high a praise for Mr. Jo Davidson's bust of the Mahatma, made during his historic visit to our northern climes. Mr. Jo Davidson is one of the most famous living American sculptors.



EMPTY SEATS AT THE DÉBUT OF THE NEW BRÜNING GOVERNMENT IN THE REICHSTAG: A SESSION WHICH NAZIS AND NATIONALISTS REFRAINED FROM ATTENDING.

The Reichstag reassembled on October 13 for a session which later confirmed the new Brüning Government in their tenure of power. The Chancellor read a Government Declaration and followed it up with a fighting speech in which he attacked the "National Opposition" with energy. The National Opposition, however, refrained from attending this session at all; their seats are here seen empty, but for a solitary Nazi in uniform and a couple of Nationalists.



A SENSATION IN THE LÜBECK TRIAL CONCERNING THE DEATHS OF SEVENTY-SIX INFANTS: PROFESSOR DEYCKE (X) IN THE COURT WHERE HE TOOK BLAME ON HIMSELF.

Professor Deycke, one of the three Lübeck doctors who were placed on trial on the charge of manslaughter by negligence of seventy-six infants out of 253 treated in 1930 with the Calmette immunisation process (against tuberculosis), took upon himself the blame for the disaster in open court on October 19. He denied the possibility (on which the charge mainly rested) that the Calmette cultures were contaminated during their laboratory cultivation under his supervision in Lübeck, where he was head of the General Hospital. He said that he had helped to introduce



AT THE LÜBECK TRIAL, AT WHICH EXCITED PARENTS VOCIFERATED, WHILE OTHERS FAINTED: MOTHERS OF SOME OF THE CHILD-VICTIMS IN COURT.

the treatment, and added (to quote the report): "I now acknowledge openly and freely that this was a scientific error." Expert investigations before the trial pronounced the Calmette process harmless. Professor Calmette himself is reported as maintaining that the cultures were contaminated during cultivation at Lübeck. A Lübeck State Commission, it is said, found that they had been kept in the same incubator with virulent human tubercular cultures, and that the "omission of laboratory precautions" caused the disaster. So far, therefore, the evidence was conflicting.

GREAT BRITAIN'S LATEST ENEMY: THE MUSQUASH.

By S. L. BENSUSAN.

IN the House of Lords action has already been entered against a dangerous invader of the British Isles, one who lies hidden by day in depths no man disturbs; but, unfortunately, that action has been rendered nugatory by the change of Government, and the Bill must be brought once more before both Houses. Moonlight and starlight may show the musquash at work in the autumn, when he will proclaim his presence by building his lodges on the borders of rivers, lochs, or some rush-filled waterway, but generally he is an invisible as well

Apart from its burrowing propensities, the musk rat is harmless enough. In a normal state, it lives on the roots and stems of reeds and grasses, and on plants like water rice; but there is a disquieting rumour that in the new habitat other tastes have been acquired, and that both corn and fish have been added to the dietary. Slow-moving, and quick in defence rather than attack, the musk rat, which is larger and considerably heavier than *mus rattus rattus*, devotes itself chiefly to the rearing of large families, the building and storing of lodges, and migration in search of pastures new.

There are two great reservations in Great Britain, one comparatively accessible, at Shrawardine, near Shrewsbury, by the banks of the Severn; the other very remote, at White Moss Loch, near Dunning, in Perthshire. Both waters are wired in, but the young trapper who owns the White Moss collection, and is said to have introduced musquash into

The musk rat is very prolific, four litters a year and seven at a birth may be looked for, and the first litter will be breeding by the time the fourth has appeared. Certain figures from Thuringia and Bavaria tell the story of increase another way.

In Thuringia in 1919 the number destroyed was	1
" " " 1923 " " " "	207
" " " 1926 " " " "	19,000
" Bavaria " 1925 " " " "	14,000
" " " 1926 " " " "	33,000

The tenant, or owner, of the White Moss Loch reservation started with eight females and four male rats, and told the writer in June that his fifteen acres of water should hold 5000 by November. If the loch at Dunning and the water at Shrawardine were not wired in, the musquash would send out migrants in the spring and autumn. This movement is imposed on them by spring and summer increase and by the flooding of their lodges in the early year.

Germany sells about 70,000 skins of home-grown musk rats annually. The Soviet Government, like that of Finland, is encouraging reservations in the hope of capturing the North American trade. It follows that, even if we in Great Britain could indulge the dangerous business of breeding musquash, the profit would be short-lived, for the animal can only be reared on economic lines among waste marshlands and swamps. Musquash lodges vary in size, some seen in Scotland are 6 ft. in diameter and 4 ft. in height; they are stocked with food for the winter, chiefly roots or grasses pulled up by the roots. On marshes the entrance is always under water. The chamber is above water-level, and tunnels are excavated from below; and, if it were not for these lodges, a river or lake or marsh might hold numbers of musquash whose presence, by reason of their nocturnal habits, would never be suspected.

It may be doubted whether the "Destructive Foreign Animals Bill" that passed the House of Lords, but must return there in the future, has powers sufficiently drastic to meet the situation. The penalties for such an offence as turning musk rats loose or allowing them to escape are no more than £20, or, if the offence was committed in respect of more than four animals, "£5 in respect of each." To be sure, musk rats found at large may be destroyed,



ONE OF THE TWO BIG RESERVATIONS FOR MUSQUASH IN GREAT BRITAIN: AT WHITE MOSS LOCH, NEAR DUNNING, IN PERTHSHIRE; SHOWING WIRE NETTING DESIGNED TO KEEP THE FUR-PROVIDING PESTS IN THEIR PLACE.

as a dangerous enemy. His unfamiliar name is *Fiber zibethicus* L., or *Ondatra zibethica*; for the rank and file he is the musk rat, or musquash. His virtues are literally skin-deep, for they are limited to a pelt that may be worth three or four shillings; his vices are past numbering in their effects, for he will tunnel through banks of nearly every kind, causing reservoirs to burst, roads and banks to subside, mine workings to be flooded out. To-day Germany, Norway, and Switzerland have forbidden the importation or movement of musquash; in Austria and Czecho-Slovakia large sums that can ill be spared are devoted with scant success to the extermination of the pest. Only Russia and Finland offer a home to the rodent, and both these countries have miles of swamp and marsh like those Alaskan solitudes whence it derives.

Middle Europe is now suffering badly from the musquash invasion; it is said that the numbers run to one hundred million, though there were none on the Continent before 1905, when the Bohemian Prince Colloredo-Mansfeld, returning from a hunting expedition to Alaska, brought back a dozen musquash and set the five survivors free on a lake on his estate near Prague. Later he sent for a few more. Within ten years the rats had established themselves over a circle, with Dobris as centre and a circumference of one hundred miles. Before the war ended, Austria had been invaded and musquash had been caught in Vienna. To-day the States of Germany send representatives to an annual meeting convened to consider how best the danger may be met in the ensuing twelve months; there are keepers on the Elbe and the Danube whose business it is to shoot musquash at sight, to trap and teach others to trap them. Along the Franconian Jura, armed patrols work over thirty and forty mile stretches of frontier. In Saxony there are a couple of hundred musquash-trappers in the private service of land-owners; as much as three marks is paid for every animal destroyed, and the destroyer may keep the pelt. But, in spite of the musk rat's notorious depredations, no action has been taken to keep them out of these islands, and well-meaning people, knowing nothing of the dangers, and hopeful of the profit associated with musquash-rearing, have brought them to England and to Scotland to rear in captivity.

Scotland, first rented waters at Feddal, near Braco, where some ill-disposed people tore up part of the wire and allowed several pairs to escape. The writer was told at the Scottish Board of Agriculture that, presumably as a result of this unfortunate act, sixty square miles of Scotland have been invaded, and that the Rivers Tay and Erne are housing the fugitives and their descendants. Stray specimens are reported shot or trapped over a wide area, in Perthshire, Fife, Dumfries, and Kincardineshire. In England several musquash have been found at large and destroyed; one at Louth, in Lincolnshire, in the neighbourhood of our most vulnerable area, the Fens. It is not pleasant to think of what might happen if musquash attack the banks of rivers that stand above the level of the rich black soil that carries our finest crops. There is reason to believe that the undesirable little animal is being bred in Norfolk, Essex, Kent, Hampshire, Gloucestershire, and Shropshire. The Scottish Board has been pleading for legislation for some time past. Dr. Addison, while still in charge of Agriculture, speaking in the House of Commons, expressed the hope that there would be no extension of musk-rat keeping; but extension is inevitable.



"GENERALLY, HE IS AN INVISIBLE AS WELL AS A DANGEROUS ENEMY": A MUSQUASH ON A FARM AT SHOEBOURNESS.

Mr. Bensusan writes of the musquash: "His virtues are literally skin-deep, for they are limited to a pelt that may be worth three or four shillings; his vices are past numbering in their effects."

but if we may adapt Mrs. Glass, of cookery-book fame, we would add—first catch your musk rat. But it is comforting to note that an Order may be made, under Section I. of the Bill, to prohibit "the importation or the keeping within Great Britain of *Fiber zibethicus*."

IN THE ISLAND OF THE "GROTTICELLE": PREHISTORIC ROCK-TOMBS OF SICILY'S ABORIGINES.



FIG. 1. ON A ROCK-HEWN FUNERAL COUCH: REMAINS OF A MAN'S SKELETON, WITH A GOLD FINGER-RING ENGRAVED WITH A FIGURE OF A WOLF, AND SOME FRAGMENTS OF A CARVED WOOD HEAD-REST.



FIG. 2. FUNERARY VASES JUST REMOVED FROM A GROTTO TOMB AT SANT' ANGELO MUXARO: SOME OF OVER 400 SICULIAN VESSELS, WITH SOME ARCHAIC GREEK EXAMPLES, FOUND DURING THE EXCAVATIONS.

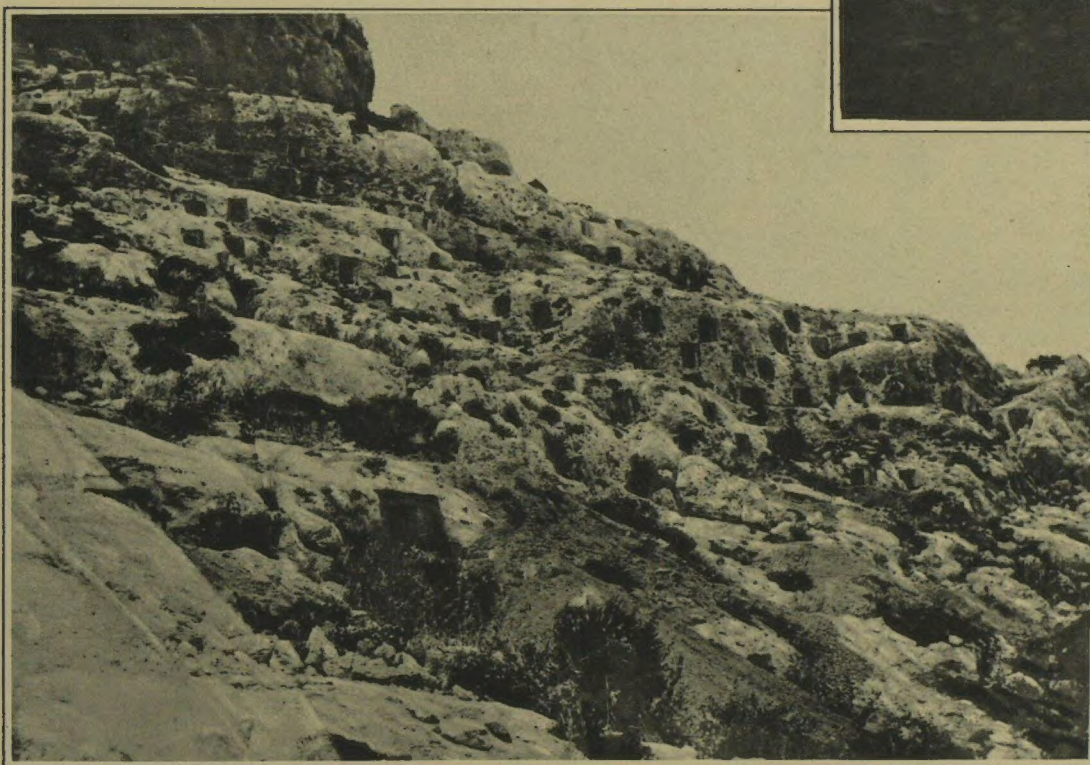


FIG. 3. ROCK-CUT GROTTO TOMBS IN THE NECROPOLIS OF CASSIBILE: ONE OF THE MOST INTERESTING OF THE PREHISTORIC CEMETERIES OF THE SICULI, THE ABORIGINAL PEOPLE OF SICILY.

Anyone studying a detailed map of Sicily will probably be surprised at the frequent occurrence of the words *grotte* and *grotticelle* (little grottoes), in place-names all over the island. But if we leave the beaten track—that is, the coast road—and penetrate to the heart of the island, climbing the barren hills, we may often note numerous holes excavated in the bare rock, and thus understand a name that usually indicates the site of a Sicilian necropolis, or cemetery, the tombs of which were made (from the twentieth century B.C. down to the sixth-century B.C.) by the *Siculi*, the earliest inhabitants of Sicily. Some grottoes, again, were the burial-places of a Byzantine settlement, or were the homes of hermits, who had often taken up their abode in old Sicilian tombs. Most interesting of all are the cemeteries of Pantalica (Fig. 4) and Cassibile (Fig. 3). The former contains over 4000 tombs excavated by the well-known archaeologist Professor Paolo Orsi, who has revealed to us the Sicilian civilisation. This year, the Magna Grecia Society, to which are due many of the most important archaeological discoveries of recent years in Southern Italy, initiated excavations at Sant' Angelo Muxaro, where the existence of an important Sicilian necropolis had been disclosed through some chance clandestine discoveries. Sant' Angelo Muxaro stands on a chalky hill about an hour's journey from Agrigento. In the valleys below, some natural grottoes, now the haunt of crows or animals, might

well, if excavated, yield objects dating from the Stone Age. The Society's recent excavations, under Professor Orsi, on the slopes of this hill, have revealed extremely rich funeral grottoes of the third Sicilian Age; while lower down others, poorer but earlier, have been opened up. Over 400 Sicilian vases (Fig. 2), with some archaic Greek examples, arms and tools of iron and bronze, gold rings and ornaments, came from this first excavation. In one of the larger dome-shaped grottoes was discovered a man's skeleton lying on a rock-hewn funeral couch (Fig. 1). On one finger was a large gold ring engraved with a wolf, and under the head a carved wooden rest, of which fragments were preserved. The grotto entrances are concealed by slabs of rock (Fig. 5), covered by piles of stones beneath six feet of chalk, an accumulation of ages.

PHOTOGRAPHS AND NOTES SUPPLIED BY DR. UMBERTO ZANOTTI-BIANCO, DIRECTOR OF THE MAGNA GRECIA SOCIETY OF ROME.

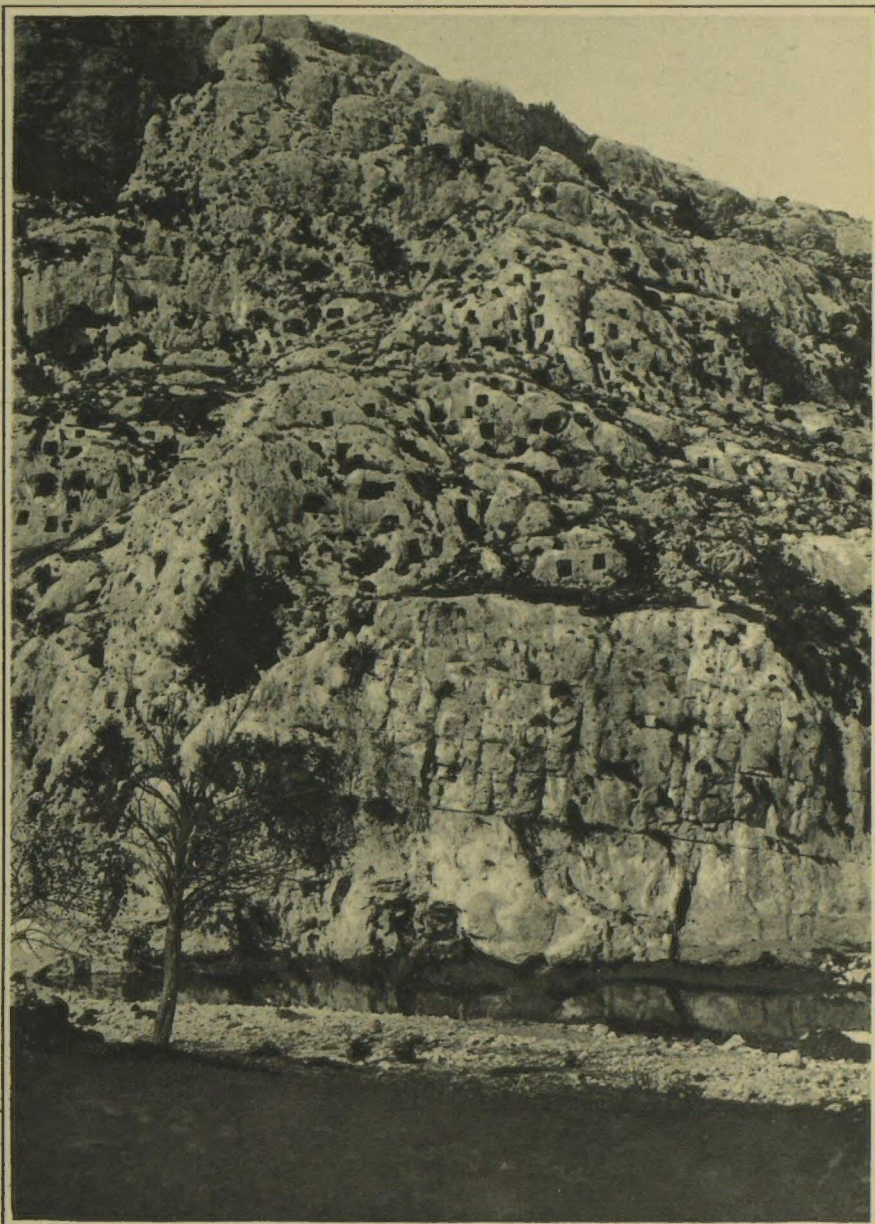


FIG. 4. A CLIFF-FACE HONEYCOMBED WITH ROCK-TOMBS RATHER SUGGESTING A COLONY OF SAND-MARTINS: ONE OF THE STEEP SIDES OF A SICULIAN NECROPOLIS AT PANTALICA, IN SICILY.

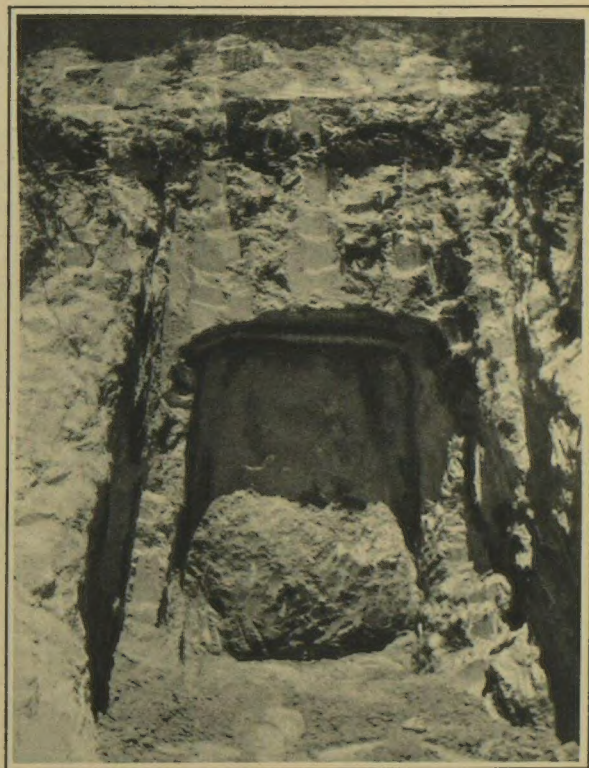


FIG. 5. A GREAT STONE ROLLED TO THE DOOR OF THE SEPULCHRE: A TYPICAL EXAMPLE OF THE SLABS WITH WHICH PREHISTORIC SICILIANS CLOSED THEIR ROCK-CUT TOMBS.



THE WORLD OF SCIENCE.



JELLY-FISH.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

LIFE in the Navy, as with us land-lubbers, doubtless has its dull patches. But it gave me a thrill of pleasure to find among my letters the other day one from an A.B. on one of his Majesty's ships on a foreign station, showing very clearly that a live interest is taken in Natural History. To my great annoyance, I have mislaid that letter, and with it the name of the writer and of his ship; so that in sending him this answer to his queries, I tender him also my apologies for my carelessness. He wanted me to settle an argument as to whether a jelly-fish was the most primitive of all living animals or not. His own view was that, though doubtless of a lowly type, it was by no means one of the lowest. And therein he is perfectly right.

It must be a matter of almost daily occurrence to those at sea to mark the presence of jelly-fish, and, in tropical seas, of species such as never enter our cold northern waters. But, though they be caught by the cart-load, the secret of their strange life-history would remain inviolable. For this is only to be discovered by patient research, and the evidence is to be sought in organisms, not in the least like jelly-fish, to be found on the sea-floor. There are very few people, I venture to think, other than trained

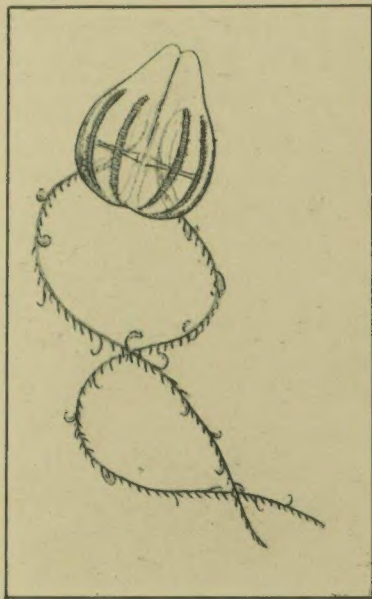


FIG. 1. A "SEA-GOOSEBERRY": THE COMMON BRITISH FORM (HORMIPHORA), A JELLY-FISH WITH NON-STINGING TENTACLES.

Herein the crystal-clear, pear-shaped body is propelled by means of eight longitudinal rows of flattened, paddle-shaped cilia. A pair of long thread-like tentacles, armed with suckers, serve for the capture of food. There are no stinging-cells.

the same sense that oysters are—just "oysters." That is to say, that jelly-fish beget jelly-fish after their kind, and that the oyster behaves in the same perfectly natural manner. And it would then be imagined that there was nothing more to be said. As a matter of fact, such answers would be perfectly correct, but with qualifications. These qualifications reveal a surprising state of affairs in regard to the generation of creatures apparently so insignificant. They form, in short, a group of animals presenting such a wide diversity of form, and such strangely different life-histories, that only one or two "samples" can be cited here.

Let us take as an example one of the commonest of the jelly-fishes of our seas, *Aurelia aurita* (Fig. 4). During the summer months its disc-shaped, crystal-clear body may be seen in swarms at the surface of the sea. In due course, it gives rise to fertilised eggs, which develop into minute hollow, oval bodies, which propel themselves through the water by means of short delicate threads, or "cilia." This is the embryo stage. Coming speedily to rest on the sea-floor, this embryo develops into a small tubular body, or "polyp," with long tentacles. It resembles, indeed, a small sea-anemone or a fresh-water hydra—to both these, in point of fact, it is nearly related. Presently, each of these polyps shows a lengthening stalk, which concurrently begins to develop a series of rings of tentacles one above the other, till they look at last like a pile of saucers with a fringe around the rim of each. During all this time food is being captured by the tentacles of the uppermost saucer and conveyed to the central mouth. As growth proceeds, the saucers break away one by one, turn upside down, and become—small jelly-fish, with eight radiating, double-pointed arms and a central mouth (Fig. 3). This is the "ephyra" stage. By filling in the spaces between the radiating arms, the immature jelly-fish comes into being; and this speedily grows into the adult (Fig. 4) with which we started, swimming at the surface of the sea. This adult may measure as much as six inches across the disc.

There is another jelly-fish, known as *Obelia*, wherein the ciliated embryo gives rise to what one might well mistake for a small piece of branding, red seaweed. Examined with a lens, these branches are found to bear a number of anemone-like bodies. These are the "nutritive persons" of a colony; and, in addition, there will be found a number of elongated transparent cylinders, recalling elongated electric-light bulbs. Down the centre runs a stalk, and attached thereto are clusters of rounded bodies, the uppermost the largest. When these attain to their maximum size, they become detached from the stalk, escape from the enclosing capsule, and float away as tiny jelly-fish, so small that only when one is very close to the water, as in a boat, can they be seen. But in *Aurelia* the disc may have a diameter of six inches, and in *Pilema* as much as two feet.

The adult jelly-fish so far mentioned keep afloat by means of the constant expansion and contraction of the rim of the disc. But there are some which have developed air-sacs, or floats, for this purpose. And of these the most famous is the "Portuguese Man of War" or *Physalia* (Fig. 2), which has a great pear-shaped, air-filled bladder, surmounted by a many-chambered crest. This bladder, of a delicate blue colour, floats above the surface of the water, so that it is driven along by the breeze, and hence sometimes drifts into our waters.

Suspended from this bladder are a number of flask-shaped polyps, forming a colony; these capture food to nourish the generative buds, which hang in clusters among the polyps. In addition, there are long tentacles, armed with stinging-cells, exactly like those of our fresh-water hydra or of the sea-anemones. These stinging-cells are very powerful, and much dreaded by bathers. The natives of Funafuti are said to be more afraid of *Physalia*, on this account, than they are of sharks. In a nearly-related species, these trailing and armoured tentacles may be as much as fifty feet long.

What are known as the "comb-jellies," or "sea-gooseberries," form a quite distinct group of the jelly-fish tribe, the *Ctenophora*. They serve as a possible link between the hydra, anemones, corals, and typical jelly-fish, on the one hand, and the flat-worms on the other. They have no stinging-cells, and the young develop direct from the eggs. I have seen them strewn along the beach in thousands, for they swim in shoals, and are often driven on to the shore.

Hormiphora (Fig. 1), the common British form, is in shape and size very like a gooseberry, but as clear as glass, iridescent in daylight, phosphorescent in the dark. Each is armed with a pair of extremely long and delicate threads, or tentacles, bearing suckers for the capture of food, and they can be retracted into cavities within the body. Swimming is performed by means of eight narrow longitudinal bands of cilia, serving as paddles to drive the body through the water. At the upper end is the mouth, leading into a gullet and stomach.

Finally, mention must be made of "Venus's Girdle," so-called because, unlike all other jelly-fishes, the body takes the form of a girdle, or ribbon, several feet in length. But the young resemble the "sea-gooseberry." Truly this is a very remarkable group of animals, since it is composed of members of most diverse forms. They stand between the simple protozoa and sponges on the one hand, and the rest of the animal kingdom on the other, in that their bodies are composed of two layers only, an outer and an inner, enclosing between them a structureless, jelly-like mass traversed by the alimentary canal. Of the wonderful and complicated stinging-cells peculiar

FIG. 2. A JELLY-FISH THAT "SAILS" ON THE SURFACE, AND HAS STINGING TENTACLES MORE DREADED THAN SHARKS: THE "PORTUGUESE MAN OF WAR" (*PHYSALIA*).

The body is kept at the surface, not by the expansion and contraction of a disc, but by a great air-filled float, resting on the water and driven along by the wind. The feeding polyps, and tentacles armed with stinging-cells, hang from the under-surface of the float, which is of a delicate blue colour.

From a Photograph of a Model in the American Museum of Natural History.

to this group, and of the incipient nervous system, I have no space to say anything on this occasion. They shall have an essay to themselves, perhaps, at no distant date.

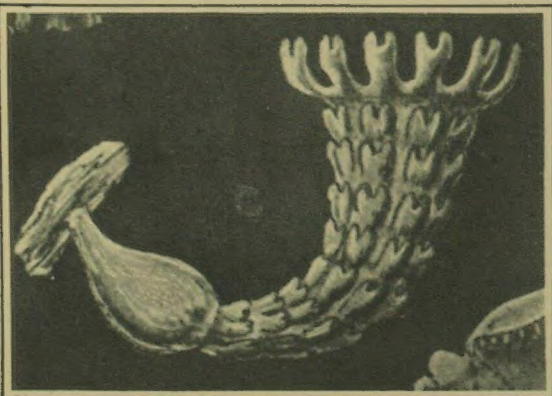


FIG. 3. A YOUNG JELLY-FISH, DIFFERING IN FORM FROM THE ADULT: THE EPHYRA (OR STROBILA) STAGE IN THE DEVELOPMENT OF AURELIA.

The tubular body anchored to the sea-floor becomes divided up into a number of transverse discs, looking like a pile of saucers, with short tentacles round the margins. These discs, one by one, are set free to become free-swimming jelly-fish. The young jelly-fish (shown above) differs from the adult in having eight projecting double-pointed rays round its margin. By filling up the spaces between and adding the fringe of short fine tentacles round the margin, the adult stage (Fig. 4) is reached.

zoologists, who know anything of these organisms; and the reason for this will be quite apparent by the time this essay is ended.

I take it that most people, if asked to express an opinion as to the nature of jelly-fish, would tell you that they supposed they were—just "jelly-fish," in

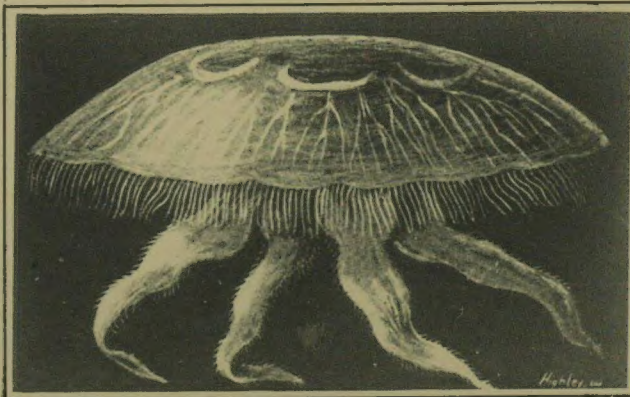


FIG. 4. THE COMMON JELLY-FISH (*AURELIA AURITA*): THE ADULT STAGE.

The almost ghost-like discs of this jelly-fish are commonly to be seen all round our coasts during the summer, swimming just below the surface, often in vast numbers. The long tentacles capture and convey the food to the mouth. The short fringe of tentacles round the edge of the disc bears stinging-cells, but the precise function of the tentacles is, as yet, unknown.

NAVAL LIFE BENEATH THE SEA: COMPLEXITIES OF A SUBMARINE.

(SEE ALSO ILLUSTRATIONS ON PAGES 642 AND 643.)



"A COMPLICATED BOX OF MACHINERY": THE ENGINE-ROOM OF THE BRITISH SUBMARINE "L56," SHOWING THE CHIEF ENGINEER INSPECTING THE GIGANTIC ENGINES, WITH THEIR INTRICATE MAZE OF MECHANISM.



IN THE CONTROL-ROOM, FROM WHICH THE WHOLE MOVEMENTS OF THE CRAFT ARE DIRECTED DURING THE PROCESS OF SUBMERGING AND OPERATIONS UNDER WATER: OFFICERS AND MEN OF THE BRITISH SUBMARINE "L56" AT THEIR DIVING STATIONS; WITH AN OFFICER AT THE PERISCOPE.

Submarine "L56" is now of special interest, as explained on pages 642 and 643, where other incidents of life aboard her are illustrated. In a general account of the mechanism in these craft we may recall a note on a four-page diagrammatic drawing of a typical submarine interior given in a previous number. "Submarines," it ran, "are complicated boxes of machinery from end to end. When a boat is about to submerge, the wireless-masts are lowered,

detachable outside gear is taken inside, and the hatches are secured. The boat is next put into 'awash trim'—that is, the ballast-tanks are filled and the trimming and compensating tanks operated. The oil-engines are now stopped and electric motors started. Men at either wheel tilt the forward hydroplanes down and after ones up, so that the boat slides under the water, and cruises along with a foot or so of the periscope above the surface."

NAVAL LIFE BENEATH THE SEA: ON AND OFF DUTY IN A SUBMARINE.



THE CABIN AND BERTHS OF PETTY OFFICERS IN "L56": LIFE IN A BRITISH SUBMARINE WHOSE SISTER-SHIP, "L55," WAS SUNK AT KRONSTADT TWELVE YEARS AGO AND HAS SINCE BEEN RAISED AND LATELY COMMISSIONED BY THE RUSSIAN NAVY.



TESTING THE FIGHTING POWER OF A BRITISH SUBMARINE: A PARTY OF TORPEDO RATINGS ABOARD "L56" ENGAGED IN LOADING A TORPEDO INTO THE TUBE DURING FIRING EXERCISES AT SEA.

and on page 641, photographs showing typical scenes on board a British submarine, with members of the crew both on and off duty. The particular host class, to which she belongs, as representing the service generally, happens to have acquired a rather special interest at the moment. An account of the "L" class, to which she belongs, given in Jane's "Fighting Ships," mentions that all six vessels of this class were begun under the Emergency War Programme of 1917, and adds the following note: "'L55' lost in the Baltic." This statement, regarding a sister-ship of the one illustrated here, may be amplified by a recent report from Riga, which (as given in the "Times" of October 10) renders the subject of our photographs peculiarly interesting. "A few days ago," the report ran, "the Soviet naval authorities at Leningrad hoisted the Red Flag in the former British submarine 'L55,' which was sunk at Kronstadt



ON DUTY IN A BRITISH SUBMARINE: A SCENE IN THE WARD EXAMINING THE DEPTH-GAUGE, WHICH INDICATES AT WHAT



ROOM OF "L56," SHOWING ONE OF THE OFFICERS DEPTH BENEATH THE SURFACE THE SHIP IS MOVING.



AN ELECTRICIAN STANDING BY TO OPERATE THE MAIN READY TO CARRY OUT ORDERS CONVEYED BY

The strange conditions under which men of the Submarine Service live are always something of a mystery to the landsman, for whom the subject possesses a perennial fascination. It is partly to gratify this natural curiosity that we give here,



SWITCHES FOR THE MOTORS OF SUBMARINE "L56": TELEGRAPH FROM THE BRIDGE TO THE CONTROL-ROOM.

In 1919 and raised by the Bolsheviks in 1928. Repairs have lasted for three years, and she has now formally gone into commission, and will apparently continue to be called 'L55.' To this report the "Times" added: "The 'L55,' commanded by Lieutenant-Commander C. M. S. Chapman, D.S.O., was presumed lost with all hands on June 12, 1919. The Soviet Navy claimed to have sunk her by gun-fire on June 4, 1919." In our own issue of September 1, 1928, appeared a photograph of the coffins of the officers and crew of "L55" ready for embarkation in a British merchant ship to be brought home for burial. The Soviet naval authorities would not let a British war-ship enter Russian territorial waters for the purpose, but eventually agreed to admit a British merchant-ship to Kronstadt, where the coffins were embarked in the presence of war-ships of the Baltic "Red" Fleet. A guard of honour of Russian sailors was mounted, and the Soviet flags were lowered. The British steamer "Truro" received the coffins and later was met in the Baltic by H.M.S. "Champion," to which they were transferred for the remainder of the voyage back to England.

SCENES ABOARD A SISTER-SHIP TO "L55"— NOW A UNIT OF THE SOVIET NAVY.



THE CATERING ARRANGEMENTS FOR THE CREW ON BOARD A BRITISH SUBMARINE AT SEA: THE COOK PUTTING THE MEN'S DINNER IN AN ELECTRIC OVEN IN THE COOK-HOUSE OF "L56."



THE EYE OF A SUBMARINE, WHICH ENABLES THE COMMANDING OFFICER TO SEE FROM BELOW WHAT IS HAPPENING ON THE SURFACE OF THE SEA: THE PERISCOPE-TAKING AN OBSERVATION THROUGH THE EYE-PIECE.

The World of the Kinema.

By MICHAEL ORME.

AN ARTIST OF THE CAMERA.

CONSIDERING that the whole of kinematic entertainment is based on photography, it is astonishing to find how little prominence is given to the *deus ex machina*. The man at the camera is indissolubly bound up with the powers behind the screen. His work is of paramount importance with that of the director and the actors—perhaps of greater importance, since he can make or mar their efforts. Though the imaginative producer may carry in his mind's eye a vision of perspectives, angles, shadows, and high-lights, it is his fellow-artist, the cinematographer, who actually paints upon the canvas, delicately tracing the perspectives, giving to the shadows their full significance, lifting the high-lights to their full value. As for the actor and the actress, they are at the mercy of the lens. The camera-man may be a magician more potent than any beauty-doctor, or he may—have we not seen it only too often in our British pictures?—be as cruel to his "sitters" as any snapshotter. Yet, whilst the names of the director and the "stars" are blazoned in large letters across the screen, that of the cinematographer must nearly always be disentangled from the long list of minor potentates—costumiers and what-not—that in its multiplicity scarcely has time to "register" in the peruser's mind. The earnest student of the screen may be able to catalogue a few outstanding camera-men, but the average film-goer would be hard put to it to summon up one name, albeit he is intelligently interested in the pictorial aspects of his fare. As for the indiscriminate "movie-fan," I'll wager he gives no thought to the artist in black and white to whom the shadow-drama owes its very existence.

It may be argued that fine photography, brought to the perfection that mechanical invention has of late years encompassed, leaves little margin for an individual impress. The margin may be small, I grant you, but it exists. Every now and then, a camera-man will bring to his share in the making of a picture a response to the vision of the director combined with a power in the manipulation of the camera that carry the finished work a step beyond the "beautiful photography" so persistently set on record by the chronicler of kinematic output. Nay, more; it is sometimes the cinematographer who unostentatiously raises the level of a picture-play to something higher than its intrinsic merit. Such a man is Charles Rosher. It would be difficult to underestimate his contribution to the success of "Silence," an emotional melodrama which but recently held the screen for a second week at the Plaza. The picture is crammed with popular ingredients. It is, moreover, a fine vehicle for a popular "star" in the person of Mr. Clive Brook, and a charming leading-lady now in the ascendant, Miss Peggy Shannon. Its sentimental theme is firmly and swiftly handled by the directors, Messrs. Max Marcin and Louis Gasnier. But neither the direction nor the acting, though both are excellent, would have sounded the vibrant note which stirs an audience into closer attention without the depth, the glow, the thrilling composition of light and shade which Mr. Rosher's camera-work achieves.

England may claim this artist in so far as it is the country of his birth. Even in his youth he was an ardent photographer, and, though his earlier work headed in another direction, one may safely assume that the camera was no mere hobby to him; for, when an illness brought him to Canada, it was not long before he migrated to New York, and thence to Hollywood, where he put his ardent study of his chosen medium to practical purposes. He was Mary Pickford's camera-man during the whole period of her early successes. Since then he has added to his

wide knowledge of cinematography in Germany, as well as in America. Back again in England, he worked under the directorship of Mr. E. A. Dupont, to which association we owe the unforgettable photography of "Atlantic." I see before me still the sheer flank of the great liner towering in overwhelming and seemingly invincible strength from the water-line—a masterpiece culled from Mr. Rosher's private and unrelenting search for "subjects." Nor does my mind halt there. How many years is it since the late F. W. Murnau's silent picture, "Sunrise," marked the apotheosis of the impressionistic school of photography,

Mr. Rosher's case it is true. Certain it is that the vitality, the interest, the excitement which he is able to add to his pictures is the outcome not only of a supreme command of his craft, but also of a rare artistic perception.

A SINGER'S PICTURE.

When Mr. Richard Tauber, the German tenor, appeared at Drury Lane in "The Land of Smiles," he took London by storm. His conquest of a—to him—unknown people, whom he approached chiefly in a language very hastily acquired, was instantaneous and sensational.

It was therefore a foregone conclusion that a Richard Tauber picture, provided the rich and modulated organ of the Kammersänger suffered no mutilation through the process of recording, would prove immensely popular. Nor is it altogether surprising that "End of the Rainbow" ("Das Lockende Ziel"), with its German dialogue and its generous cargo of perfectly-recorded songs, should have been carried to success on the pinions of melody. For the audience has come to hear Tauber sing. It is all agog for the next number, intolerant, probably, of conversations carried on in a foreign tongue, unconcerned as to the value of the vehicle devised for their idol. But, as a matter of fact, this vehicle, this simple story of a humble innkeeper's rise to operatic fame and his little village sweetheart faltering on the fringe of his glory, is productionally full of interest. It is, moreover, a model of ingenuity in that each one of Mr. Tauber's twelve songs fits legitimately and convincingly into the frame of an artless tale. It is a far cry from the early days of the "singing-talkie," with its hero warbling on a deserted bridge or in his lonely lodgings, an orchestral accompaniment joining in obligingly out of the blue, to the well-found situations of this German production, from which the star's vocal contributions emerge naturally and without strain.

In dealing with a singer of Mr. Tauber's calibre, the deliberate artificialities, the whimsical unrealities of screen musical comedy, are best eschewed. All the more credit, then, to the director,

Herr Max Reichmann, that the songs are not merely a glittering embroidery on a slender thread of story, but actually the corollary of that story. Toni, the hero, singing stoutly amongst his colleagues in the organ-loft to the admiration of all the villagers; Toni, still valiant but on probation, singing down the defences of an immaculate Herr Direktor and a slightly supercilious conductor; Toni rousing a fashionable audience to enthusiasm at his début in grand opera; Toni, the fêted, wealthy tenor of world renown, returning finally to his native village and slipping unnoticed back into his old place in the choir, there to uplift his glorious voice at his former sweetheart's wedding—this Toni is no mere lay figure, but a man, sacrificing the cosy, cheery friendliness of his Bavarian home for the demands of a great singer's career. We are drawn into the general solicitude of the village-folk—Toni's old mother, his sweetheart, and his friends—for their hero's success, and share their delight as well as their impatience when they "listen-in" to his triumph at the Berlin Opera House, only to be cut off by "atmospherics" at the crucial moment. The scene is a little gem—a village "conversation-piece" beautifully composed and lighted. It is but one of many charming moments, for the production is admirable in grouping, in decoration, and in its undercurrent of quiet tenderness. But above all, it merits our attention and appreciation for the ease with which it fulfils its purpose—the harnessing of an operatic star to the chariot of simple, credible screen-romance.



"CAVALCADE"—A PATRIOTIC BEAUTY CHORUS IN A LONDON THEATRE DURING THE BOER WAR: THE 1900 STAGE-SCENE IN MR. NOEL COWARD'S PLAY AT DRURY LANE.

Two of the scenes in Mr. Noel Coward's remarkable patriotic play at Drury Lane represent the interior of a theatre in 1900. "Mirabelle" is being given, and a beauty chorus of girls, wearing C.I.V. uniforms and singing a stirring military number, comes on to the stage. Later, the performance is interrupted, in order that the news of the relief of Mafeking may be announced from behind the footlights. Then a scene of wild enthusiasm begins.

Photograph by Console.

then much in favour? I vividly recall the quivering reeds fringing a fatal lake, each spear-like blade rimmed with a silver selvedge—a luminous moonlight effect most cunningly achieved; super-romantic, if you will, but by that very quality completing the chord struck by the director.

production, from which the star's vocal contributions emerge naturally and without strain.



"CAVALCADE"—A RECEPTION IN 1903 AT STAFFORD HOUSE, THEN THE LONDON RESIDENCE OF THE DUKE OF SUTHERLAND: A STRIKING SCENE IN MR. NOEL COWARD'S PATRIOTIC PLAY AT DRURY LANE.

"Cavalcade," the new play by Mr. Noel Coward at Drury Lane, is a patriotic drama of English history in a series of scenes which cover the period between December 1899 and December 1930. One of the "reconstructions" is a reception at a great house in 1903, and the décor actually represents Stafford House, then the residence of the Duke of Sutherland.

Photograph by Console.

It is in Mr. Rosher's sensitive reaction to the "feel" and atmosphere of any film on which he is working that his power lies. His very tones seem to alter with the theme. Austerity, beauty, romance, or light-hearted comedy find an echo in the manner, subtly differentiated, with which he handles his material. To say that he uses a camera as a painter does his brushes may seem trite, but in

production, from which the star's vocal contributions emerge naturally and without strain.

THE CHIEF OF THE "BROWN SHIRTS": A POWER IN GERMAN POLITICS.

(SEE ALSO ILLUSTRATIONS ON PAGES 646 AND 647.)



THE LEADER OF THE NAZIS, WHO SEES HIMSELF AS THE DESTINED REGENERATOR OF GERMANY: HERR ADOLF HITLER AT WORK IN HIS PRIVATE ROOM AT THE PARTY HEADQUARTERS IN MUNICH.

Herr Adolf Hitler, who has become a power in German politics as leader of the National Socialists—more familiarly known as the Nazis, or Brown Shirts (from their Fascist-like uniform)—is not a German by birth. Consequently German law has precluded him from sitting in the Reichstag, where his party won 107 seats in last year's General Election, as against their previous twelve. He was born in Austria, near the Bavarian border, and is now forty-two. A recent biography of him states that as a boy he already preferred Germany to his native land. At sixteen he became an orphan, and went to Vienna to be an artist, but poverty forced him to work as a builder's labourer. On the outbreak

of the Great War he enlisted in a Bavarian regiment, served for four years on the Western Front, rose to the rank of lance-corporal, and received the Iron Cross. In 1916 he was wounded, and in October 1918 he was gassed near Ypres. Thus during the German Revolution he was in hospital. In 1920 he joined the German Workers' Party at Munich, and there, in 1923, he proclaimed a Nationalist Government and planned a march on Berlin, with the support of General Ludendorff. The rising was quelled. Herr Hitler was condemned to five years' detention in a fortress, but a few months later his sentence was commuted. A few days ago (Sunday, October 18) he reviewed 75,000 Nazis at Brunswick.



HERR ADOLF HITLER (RIGHT), WITH HIS SECRETARY, HERR HESS (ON STEPS), LEAVING THE BROWN HOUSE: AN INTERESTING MOMENT AT THE ENTRANCE, WITH ITS EAGLE STANDARD BEARING THE NAZI SWASTIKA.

THE HOME OF THE HITLER FORCES THE FAMOUS BROWN HOUSE, THE



THE NAZI LEADER GREETED BY HIS HENCHMEN WITH THE FASCIST SALUTE ADOPTED BY HIS PARTY: HERR HITLER, EXHAUSTED AFTER ONE OF HIS ROUSING AND EMOTIONAL SPEECHES, COMING OUT OF THE BROWN HOUSE.

VOWED TO A REVIVAL OF GERMANY: NAZI HEADQUARTERS AT MUNICH.



THE VISITOR'S FIRST IMPRESSIONS ON ENTERING THE BROWN HOUSE, THE NAZI HEADQUARTERS: HIS MISSION TO SAVE GERMANY: HERR HITLER LEAVING THE NAVAL CHURCH AT BREMERHAVEN



THE MOVING SPIRIT OF THE NAZIS, AND A BELIEVER IN DIVINE SANCTION OF HIS MISSION TO SAVE GERMANY: HERR HITLER LEAVING THE NAVAL CHURCH AT BREMERHAVEN



IN THE PRINTING DEPARTMENT OF THE BROWN HOUSE AT MUNICH: AN IMPORTANT SECTION OF THE WORK AT THE NATIONAL SOCIALIST HEADQUARTERS, DEVOTED TO THE PRODUCTION OF PRINTED MATTER FOR PARTY PROPAGANDA.

We reproduce here some of the first photographs ever taken in the headquarters of the Nazis, or National Socialists (known also, from their uniform, as the Brown Shirts), who, under the leadership of Herr Adolf Hitler, have become so potent a factor in German politics. Their central home, known as the Brown House, stands in the Briener Strasse (No. 45) at Munich, just opposite the residence of the Papal Nuncio. A German writer describing a visit to the famous building says: "Letters sent here are addressed 'To the Government House of the Third State.' As to the 'luxury and pomp' of this 'palace,' there has been a great deal of exaggeration. The house is about a hundred years old, of pleasing aspect, and has been tastefully modernised. The work and reception rooms of the Party are well lighted, and not too full of furniture. The visitor is greeted everywhere with 'Hall' (*Heil*), the Party greeting, from the uniformed porters to the workers in the top storey, whose task it is to register new members. From a group of seven men in 1919, the membership has grown to 700,000. On the ground floor is the Treasury, and here also the tribunal of the Party, an apartment called 'Uchla' (a 'portmanteau' term abbreviated from two words meaning to cross-examine and to decide). On the first floor are the Chief's study and the Council Chamber. There is always



MILITARY DISCIPLINE IN THE NAZI HEADQUARTERS: ON RECEIVING AN ORDER FROM HERR HITLER'S



A. "BROWN SHIRT" GIVING THE FASCIST SALUTE TO THE ADJUTANT, LIEUT.-COLONEL BRUECKNER.



A FEMININE ELEMENT IN THE BROWN HOUSE STAFF: A BUSY SCENE IN THE FILING-ROOM, WHERE OVER THIRTY CLERKS—MEN AND WOMEN—KEEP REGISTERS OF THE PARTY MEMBERSHIP.

a crowd in the ante-room leading to the former. Herr Hitler is often away travelling in his car, and when he is in Munich he is very busy. His room, which is spacious and painted red, contains a few ornaments and a portrait of Frederick the Great. There are no ash-trays, for Hitler, who is an abstemious bachelor, does not smoke. He wears the Nazi brown uniform, the Iron Cross first class, with wound stripes, on his breast, and on his arm the Nazi badge. Hitler's personality comes as a surprise when one meets him for the first time. His voice sounds somewhat hoarse, which is not to be wondered at, since he spends evening after evening at mass meetings, but in private conversation he gives one the impression of being sensitive and human. This leader of an organisation which in so many respects is quite military in its severity, seems almost mild. He has soft brown hair straying over blue eyes, and his tiny moustache suggests affectation. Even when he seeks to convey emphasis with words and gesture he appears to be running counter to his own nature. Hitler told me the history of the Brown House, and recalled the foundation of his Party, when their 'office' used to be a beer-hall or a café. In the Brown House he sees the first expression of a desire for the Party's development. He did not mention politics to one who differed from him."—[SEE ALSO ILLUSTRATION ON PAGE 645.]

GERMANY'S GRAND OLD MAN.

BEING AN APPRECIATION OF

"HINDENBURG. PEACE—WAR—AFTERMATH": By GERHARD SCHULTZE-PFAELZER.*

(PUBLISHED BY PHILIP ALLAN.)

ON the morning of Saturday, Aug. 22, 1914, a stout elderly gentleman might have been seen in the town of Hanover making a few small purchases. He had the dispirited air of one who was out of things, left behind. Momentous events were happening on the field of battle: "The Day" had come; and here he was, high and dry and neglected in a backwater. "Shall I send them, Sir?" said the shopkeeper. "Give them to me," said the elderly gentleman; "I've nothing else to do. They've no use for me in Berlin." That afternoon five telegrams arrived in rapid succession, and by the evening he was Commander-in-Chief of the Third Army in East Prussia, with a certain General Ludendorff (whom he had never seen) as his Chief of Staff. At dawn next day the two men met for the first time on the station at Hanover, and were at once borne away eastwards. The Commander knew no more of the situation in East Prussia than he had read in the newspapers. Within four days the Battle of Tannenberg had been fought and won, largely because the stout elderly gentleman, against the advice of his staff (including Ludendorff), had declined to break off the engagement when it was at its climax.

Such was Hindenburg's extraordinarily dramatic entry into the World War. Somebody in the Wilhelmstrasse had gambled boldly and successfully; for there was nothing in the record of Paul von Hindenburg which presaged exceptional achievement. His career had been a routine entirely characteristic of his class and traditions. The family of East Prussian landed gentry from which he sprang lived, moved, and had their being in soldierly associations. Scions of that race were educated so that "the one purpose to which all their studies were directed was to convince their young minds of the paramount importance of the warlike factor in the history of humanity." Young von Hindenburg passed through the Cadet School as his forbears had done time out of mind, and joined his regiment at the age of eighteen. He saw active service at once in the Austrian War of 1865, and distinguished himself at the battle of Königgrätz. Five years later he took part in his first struggle with France; and in 1871, at Versailles, he heard the proclamation of the Empire in that same Hall of Mirrors where, forty-eight years later, the penalty of aggression and defeat was to be inflicted upon his country.

So far there had been nothing of unusual promise. "Lieutenant Paul von Hindenburg," writes Herr Schultze-Pfaelzer, "was merely a very good average example, both in his views and his behaviour, of the caste to which he belonged. The qualities of healthy self-respect, modest self-assurance and steadfast courage without any trace of presumption, and faithfulness in the performance of his duties which we so much admire in him, were not peculiar to him alone, but were common to thousands of his social equals and contemporaries." This Heavy Dragoon, it seemed, was made according to the ordinary Gilbertian recipe, with few additional flavouring matters.

Nor was there anything outstanding in the story of his more mature years. He studied the theoretical side of his craft at the War Academy, and in 1881 gained his military knowledge of East Prussia as a General Staff Officer. As a Staff Major in Berlin he had what was doubtless a highly instructive association with Count Schlieffen, the creator of the celebrated "Schlieffen Plan" for Germany's campaign against France. He progressed in the normal course from the command of a regiment to the rank of Major-General, which he reached at the age of fifty. Promotions followed regularly and uneventfully until he retired as a Lieutenant-General at the age of sixty-four. He had shown himself a highly efficient commander, precise, accurate, and exacting, but—probably through lack of opportunity—in no way pre-eminent. The three qualities of greatness which his biographer discovers in him at this period are all of a somewhat prosaic kind, but are none the less of inestimable value for the performance of severe public tasks. He had invulnerable nerves; he had an unflinching and well-controlled capacity for sleep (he was fast asleep when the news of his election to the Presidency came through to the little village in which he was hiding himself); and he had a capacious memory for people and things—a faculty which, it is said, he still retains unimpaired at the age of eighty-four.

It was, then, not until he was approaching his threescore years and ten that Hindenburg got the chance of his lifetime; and all the world knows how he used it. Of no other commander in the war can it be said with equal truth that he made no grave mistakes. The "Michael" attack of March 1918 can scarcely be so described, for Hindenburg was well aware that it was a



AN EFFIGY OF HINDENBURG SET UP THAT THE CHARITABLE MIGHT DRIVE NAILS INTO IT, TO HELP GERMAN WAR FUNDS: THE HUGE WOODEN STATUE OF THE FIELD MARSHAL IN BERLIN.

The photograph here given shows that huge wooden statue of Von Hindenburg which was set up in Berlin in September 1915, with the idea that the public should be allowed to drive nails into it in aid of German War funds—at five marks for an iron nail, ten for a silver nail, and any higher price for a gold nail. The picture was published in our issue of September 18, 1915. In our issue of December 25 of the same year it was noted: "The custom of hammering nails is an old one. In the Middle Ages workmen's apprentices used to stick nails into walls, statues in the market-places, etc., doubtless just to show their friends they had passed there. This custom, but for charitable purposes, has been revived, and each town has chosen its own particular hero to make a greater appeal to the inhabitants."



WHEN GERMANY'S WAR IDOL WAS CHOSEN AS PRESIDENT: A SEVEN-FOOT BUST OF VON HINDENBURG PARADED IN THE STREETS OF BERLIN.

This photograph was published in our issue of May 2, 1925, when Field-Marshal Von Hindenburg had just been elected President of Germany. It was taken on the day of his election. It is interesting to note that it was then thought that the election in question was a triumph for the Monarchists, and, further, that Von Hindenburg represented the United Right, comprising the German People's Party, Nationalists, and "Fascists." The unsuccessful candidates represented in the one case Republican parties (Centre, Democrats, and Socialists); in the other, the Communist Party.

last desperate throw; it was forced upon him by the situation, and long before he had embarked upon it he made no secret of his desire for an "advantageous peace." He was called again and again to the most anxious responsibilities. It was "Hindenburg to the rescue!" in East Prussia in 1914; again in 1916 when "Falkenhayn, the calculator, had wasted his substance" in the West and the Austrians had collapsed in the East; again in 1925 when Ebert was dead and there was no other President to command the confidence of the nation; and again in 1926 when the distracted parties were unable to carry on government. And again in 1931? It may well be so.

The part he has played in his country's affairs has been a campaign on two fronts. "The line described by his life lay between east and west. It was to the west that the cadet from East Prussia had marched to gain his adjutancy and be present at the fall of Paris. It was to the east beyond the Vistula that he had gone as a general to fight the first battle of liberation near his home, and it was there that he acquired his first renown. But it was in the west once more at Spa that he had learnt to face disaster, and again in the east at Kolberg that he had held the frontier against the Bolsheviks."

We do not feel that Herr Schultze-Pfaelzer has thrown any very new light upon the military aspect of Hindenburg's career, especially that part of it which is of most interest to the world—his command on the Western Front; but the biographer may well have felt that enough, and more than enough, has been written upon that theme. It is, however, by a somewhat abrupt transition that we pass from the laurel-crowned victor to the commander of a defeated and disorganised army. Even from that débâcle he emerged far less discredited than would have seemed possible.

Then, and at all times, he was a realist. He never refused to face the facts, and he never whined because the process was unpleasant. He resigned himself to the hopelessness of the situation in November 1918, and even—though this meant a bitter renunciation to a Prussian officer—to the Emperor's abdication. In January 1919, when Germany still thought to fling defiance rather than accept the Versailles terms, he advised that resistance was useless, though he added, with a touch of pardonable melancholy, "but as a soldier I cannot help feeling that it were better to perish honourably than accept a disgraceful peace." Again in 1929, he recognised that there was no alternative to accepting the Reparations Settlement, and did not shrink from the violent unpopularity which was certain to result from his "policy of submission." In such acts lay the strength of the man. While others, like Ludendorff, schemed and intrigued and involved themselves more and more deeply in discreditable machinations, Hindenburg "got on with the job," however distasteful it was, according to that plain and sober sense of duty which he made the watchword of his Presidency.

It was this unswerving conscientiousness which commended to the German people, as its second President, an octogenarian who not only had no experience of politics, was not only avowedly "unpolitical," but had deliberately kept himself so. In the eyes of other nations, the choice was not without its perturbing elements. Disquieting visions were called up by this symbol of the old militarism. "Hindenburg was looked upon as symbolising the nation in arms. Millions of enthusiastic and respectful admirers pictured him as a giant leaning on his sword and bidding defiance to those who would threaten the soil of Germany. . . . The conception of the defender of our liberty keeping watch on the Rhine and the Vistula was crude enough, especially when applied to political and not to military conditions. The nation, however, was not composed solely of councillors of legation, and the German bourgeoisie were too convinced of the justice of our claims upon our adversaries to be able to distinguish between electoral cries and international realities."

But Hindenburg, elected though he was on a programme of "Revival of the Fatherland," has proved no disturber of the peace of Europe. He has not been a President of genius, and Herr Schultze-Pfaelzer does not seek to make him so. He has sometimes been slow of perception, or even lacking in it: it took him, for example, some time to appraise Stresemann at his true worth; but, having realised his mistake, he soon amended it, for it is a high testimony to his character, as Herr Schultze-Pfaelzer observes, that he has frequently worked best with men who were strongly contrasted with him in temperament. His task has been cruelly difficult, and if he has not always fully succeeded in it, that is no matter for surprise—the wonder is rather that any man in his eighties could even have attempted it. In peace as well

[Continued on page 672.]

* "Hindenburg. Peace—War—Aftermath." By Gerhard Schultze-Pfaelzer. Translated by Christopher R. Turner. (Philip Allan; 21s. net.)

A GREAT ORGANISED FORCE IN GERMANY: THE NAZI MASS PARADE.

AN imposing demonstration of the strength of the Nazi movement in Germany was afforded, on Sunday, Oct. 18, by a mass parade in Brunswick, the capital of the only German State where the Nazis are in office and are free to wear their uniform and hold military reviews. The parade lasted 6½ hours, and some 75,000 Nazis, from all parts of Germany, marched past their leader, Herr Adolf Hitler, who in the course of the proceedings presented them with new banners, and later spoke in the Town Hall. As the Nazi detachments returned to their quarters, there were disturbances in various parts of the city, during which two persons were killed and 50 or 60 injured. In the Reichstag, on October 16, the joint Nazi-Communist motion of no-confidence in the Brüning Government was rejected by 295 votes to 270.



A STRIKING VIEW BETWEEN THE HEADS OF TWO STONE HORSES OF THE QUADRIGA GROUP ON THE ROOF OF THE PALACE AT BRUNSWICK: NAZIS IN THE SQUARE BELOW MARCHING EIGHT ABREAST, WITH THEIR BANNERS, DURING A GREAT PARADE BEFORE THEIR LEADER, HERR ADOLF HITLER.



AN IMPOSING DEMONSTRATION OF ORGANISING POWER, DISCIPLINE, AND CONFIDENT ENTHUSIASM: THE GREAT MASS PARADE OF NAZIS AT BRUNSWICK, SHOWING BANNERS PRESENTED BY HERR HITLER, AND THE WHOLE ASSEMBLAGE GIVING THE NAZI SALUTE, SIMILAR TO THAT OF THE ITALIAN FASCISTS.

THE GENERAL ELECTION: THE MECHANISM OF A CANDIDATE'S G.H.Q.

Drawn by our Special Artist, BRYAN DE GRINEAU.



FROM THE TRACING OF "LOST" VOTERS TO PROPAGANDA AND TRANSPORT TO THE POLLING BOOTHS: STRENUOUS WORK IN A PARTY COMMITTEE-ROOM AS A PRELUDE TO POLLING DAY.

No sooner was the proximity of a General Election announced than the voting machinery of the political parties began to work at full power. At such a time, all over the country, in the various constituencies, the activities of each central committee-room are controlled by a political agent, aided by volunteer helpers. These provide the polling cards, election addresses, and Party literature to each voter on the register. The constituency is divided into sections, in each of which a temporary office is established. From this office the canvassing of

the district is arranged; and the register of every section is checked and revised for the tracing of voters who have moved, and such "out-voters" as domestic servants, who are often to be found in fresh situations and distant localities, and must not only be hunted up, but must be transported to the polling booths on election day. Somewhat in the same position are those voters in hospitals who are well enough to be moved, invalids who are at the seaside, men and women who are working in other parts; and so on.

THE GENERAL ELECTION: "PERSONALITIES" NOMINATED AND CANVASSING.



THE STORMY MEETING HELD BY SIR OSWALD MOSLEY, THE LEADER OF THE NEW PARTY, IN THE RAG MARKET, BIRMINGHAM, ON OCTOBER 18: THE SCENE AT THE CLOSE; SHOWING SIR OSWALD (X) LOOKING AT SOME OF THE CHAIRS THAT WERE THROWN AT HIS PLATFORM AND THROWN BACK FROM IT.



NOMINATION DAY IN STEPNEY, IN THE WHITECHAPEL DIVISION OF WHICH MR. T. ("KID") LEWIS, THE BOXER, IS A NEW PARTY CANDIDATE: MR. J. SCURR; THE MAYOR; MR. B. JANNER; MR. T. ("KID") LEWIS; MR. H. L. HODGE; MAJOR C. R. ATTLEE; AND MR. R. GIROUARD (LEFT TO RIGHT).



A "THRILL" FOR BLACKPOOL: MR. EDGAR WALLACE, THE NOVELIST AND DRAMATIST (LIBERAL), WITH SOME SUPPORTERS.



THE UNIONIST CANDIDATE FOR THE SUTTON DIVISION OF PLYMOUTH: LADY ASTOR HANDING HER NOMINATION PAPERS TO THE MAYOR.



UNIONIST CANVASSING AT SOUTHEND-ON-SEA: LADY IVEAGH, WITH LORD IVEAGH, CHATTING WITH A VOTER'S YOUNGSTER.



EARL BEATTY'S HEIR CANVASSING: VISCOUNT BORODALE (UNIONIST) SPEAKING IN THE PECKHAM DIVISION OF CAMBERWELL.



CANVASSING UNEMPLOYED IN SOMERSET: VISCOUNT WEYMOUTH (UNIONIST) PUTTING HIS CASE IN THE FROME DIVISION.



THE HEAD OF THE LIBERAL NATIONALISTS: SIR JOHN SIMON AND LADY SIMON CANVASSING AT CLECKHEATON, IN THE SPEN VALLEY DIVISION.

Sir Oswald Mosley addressed a meeting in the Rag Market, Birmingham, on the night of Sunday, October 18. The affair ended in much disorder. Chairs were thrown at the platform and were thrown back from it, and several free fights took place. The "Red Flag" was also sung by a part of the crowd. As one of the sequels, the Birmingham Magistrate granted summonses against Sir Oswald Mosley for alleged assault and battery on two men, and it was understood that

the case would be heard next Monday, October 26.—The three Divisions of Stepney are Limehouse, Mile End, and Whitechapel. Of the candidates shown in our photograph, it should be said that Mr. Scurr (Labour) is a candidate for Mile End; Mr. Janner (L.), for Whitechapel; Mr. T. ("Kid") Lewis, the boxer (New Party), for Whitechapel; Mr. Hodge (New Party), for Limehouse; Major Attlee (Labour), for Limehouse; and Mr. Girouard (Unionist), for Limehouse.

THE ELECTION: "PERSONALITIES" OF A CONTEST DESIGNED TO ENDOW PARLIAMENT WITH FRESH LIFE AND MANDATES.



MR. GEORGE LANSBURY, FORMER FIRST COMMISSIONER OF WORKS (LABOUR), BOW AND BROOM, WITH HIS BLACK-CAT MASCOT.



MISS IRENE WARD (UNIONIST), WHO FIGHTS MISS MARGARET BONDFIELD (LAB.) IN THE ALL-WOMAN CONTEST AT WALLSEID, CANVASSING FOOTBALLERS.



MISS MARGARET BONDFIELD (LABOUR), WHO IS FIGHTING MISS IRENE WARD (UNIONIST) IN THE ALL-WOMAN CONTEST AT WALLSEID, CANVASSING A SELLER OF ICE-CREAM.



MISS THELMA CAZALET (UNIONIST; LEFT) AND CAPTAIN IAN FRASER, THE BLIND PARLIAMENTARIAN (UNIONIST), MRS. LEAH MANNING (LABOUR), HER OPPONENT CANVASSING A BANANA-SELLER IN THE NORTH DIVISION OF ST. PANCAS, WHICH HE REPRESENTED IN 1924-29.



MR. MARTIN WOODROFFE, WHO, ALTHOUGH UNDER TWENTY-ONE, IS STANDING AS NEW PARTY CANDIDATE FOR CHATHAM.



LORD BURGHLEY (IN FOREGROUND), THE WORLD-FAMOUS HURDLER, CANVASSING IN THE PETERBOROUGH DIVISION OF NORTHAMPTON, FOR WHICH HE IS THE UNIONIST CANDIDATE.



MR. RAMSAY MACDONALD, THE LEADER OF NATIONAL LABOUR AND OF THE NATIONAL GOVERNMENT, WITH HIS TWO OPPONENTS IN THE GRAHAM DIVISION OF DURHAM—MR. C. LUMLEY (1; COMMUNIST) AND MR. W. COXON (2; LABOUR)—AND WITH HIS SON ALISTER (3).



MR. J. H. THOMAS, SECRETARY FOR THE DOMINIONS IN THE NATIONAL GOVERNMENT (NATIONAL LABOUR), ADDRESSING A LUNCH- HOUR MEETING AT DERBY, WHERE HE IS OPPOSED BY A LABOUR CANDIDATE AND IS PLAYING A "LONE HAND" FOR THE NATIONAL GOVERNMENT.



CAPTAIN A. GRAHAM, THE MUCH-DISCUSSED UNIONIST OPPONENT OF SIR HERBERT SAMUEL (LIBERAL), CANVASSING IN THE DARWIN DIVISION.



MR. D. M. COWAN (LIB.; LEFT) AND MR. A. N. SKELTON (UNIONIST), TWO OF THE THREE CANDIDATES RETURNED UNOPPOSED FOR THE SCOTTISH UNIVERSITIES.

WITH regard to certain of the photographs here given, the following notes are of interest. There will be two all-woman contests. One of these will be in the East Division of Islington, where Mrs. Leah Manning (Labour) is opposed by Miss Thelma Cazalet (Unionist), who has been East Islington's representative on the London County Council, at which she is an Alderman, since 1925. Mrs. Manning won the East Islington seat at a recent by-election, thanks to a split Conservative vote. The other all-woman contest is at Wallaseid, where Miss Margaret Bondfield, Minister of Labour in the late Labour Government, is opposed by Miss Irene Ward (Unionist).



REAR-ADMIRAL GORDON CAMPBELL, V.C., OF "Q" BOAT FAME DURING THE GREAT WAR, (SUPPORTING THE NATIONAL GOVERNMENT WITHOUT A PARTY LABEL), CANVASSING AT BURNLEY, WHERE HE IS OPPOSED BY MR. ARTHUR HENDERSON, THE LEADER OF THE LABOUR PARTY, AND MR. J. RUSHTON (COMMUNIST).



SIR HERBERT SAMUEL, THE LIBERAL LEADER, CANVASSING IN THE DARWIN DIVISION OF LANCASTER, WHERE HE IS OPPOSED BY CAPT. A. GRAHAM (UNIONIST), WHOSE CANDIDATURE HAS CAUSED MUCH ACrimonious DISCUSSION, AND BY MR. C. ROTHWELL (LABOUR).

Herbert Samuel (Nationalist Liberal) in the Darwin Division of Lancaster.—As to the necessity for the General Election, Mr. Ramsay MacDonald said in his Appeal to the Nation: "It is essential that the Nation's support of Government policy is placed beyond the shadow of a doubt. Parliament has to be endowed with fresh life and mandates. So an election is unavoidable."

to take legal action in the matter. The Chairman of the local Conservative Association has said that it is his belief that Mr. Woodroffe cannot be elected because of his age, and that, if he should head the Poll, the Returning Officer would have to declare the election void. If, in such circumstances, the Returning Officer did not declare the election void, a petition to unseat Mr. Woodroffe would be presented.—Much acrimonious discussion has been caused by the decision of the Darwin Conservatives to ignore all requests from Party Headquarters and refuse to withdraw the candidature of Captain Alan Graham (Conservative), who is fighting Sir



MR. A. DUFF COOPER, (UNIONIST), WHO IS STANDING FOR THE ST. GEORGE'S DIVISION OF WESTMINSTER, WITH HIS WIFE, LADY DIANA COOPER.

(Continued at 2.)

HUMOURS OF THE GENERAL ELECTION: THE ODDER SIDE OF PUBLICITY.



A DOG AS "PLACARD-BEARER": SIR WALTER GREAVES-LORD (UNIONIST), WITH HIS WIFE, TOURING HIS CONSTITUENCY AT NORWOOD.



A VARIATION FROM THE "LOOK RIGHT" OR "TURN LEFT" INSCRIPTIONS: A SUPPORTER OF THE COMMUNIST CANDIDATE FOR WEST BERMONDEY CHALKS A "SLOGAN" ON THE ROAD.



THE DOG AS ELECTORNEERING "SANDWICHMAN": AN ALSATIAN (IN CHARGE OF MISS HARRIOTT, OF FINCHLEY) SUPPORTS THE PRIME MINISTER AND A NATIONAL GOVERNMENT.



A CANDIDATE "RESIDE HIMSELF"—WITH AMUSEMENT: COMMANDER LOCKER-LAMPTON (LEFT) WITH A GIANT "CUT-OUT" OF HIS OWN HEAD.



THE FAMILY WASHING GIVES PLACE TO ELECTORAL POSTERS: A WOMAN WHO SUPPORTS NATIONAL GOVERNMENT MAKES INGENUOUS USE OF HER GARDEN CLOTHES-LINE.



A CANDIDATE AS HIS OWN "SANDWICHMAN": MR. NORMAN BOWER, CONTESTING WEST BERMONDEY AS A UNIONIST, DISTRIBUTES WINDOW-DISPLAY PLACARDS TO SOME OF HIS SUPPORTERS.

arm in a sling as a result of a recent accident. He is contesting the Handsworth Division of Birmingham as a Unionist. With him in the group are some members of the Blue Shirt Loyalists, an organisation formed in Birmingham to maintain order at public meetings. Regarding the posters displayed on a clothes-line, we may note that several were among those reproduced in our last issue.

CURIOSITIES OF ELECTIONEERING: CANDIDATES IN STRANGE PLACES.



THE CANDIDATE AND THE FARM GIRL (TO RECORD HER FIRST VOTE): MR. P. J. PYBUS (LIBERAL NATIONALIST) CANVASSING THE AGRICULTURAL INTEREST AT HARWICH.



CANVASSING BY BOAT: DR. DOUGLAS COOKE, UNIONIST CANDIDATE FOR SOUTH HAMMERSMITH, TALKING TO WOMEN VOTERS DURING A TOUR ALONG THE RIVER.



SIR CYRIL COBB VISUALISES DEEP WATER: THE UNIONIST CANDIDATE FOR WEST FULHAM WITH A DIVER EMPLOYED AT PUTNEY BRIDGE.



IN THE "TRENCHES" OF LONDON: SIR WILLIAM DAVISON, UNIONIST CANDIDATE FOR SOUTH KENSINGTON (SINCE RETURNED UNOPPOSED), AND LADY DAVISON CANVASSING ROAD EXCAVATIONS.



CANVASSING AMONG THE STALL-HOLDERS OF CALEDONIAN MARKET: MR. F. MONTAGUE, LABOUR CANDIDATE FOR WEST ISLINGTON, TALKING ACROSS A PILE OF HARDWARE GOODS LAID OUT ON THE GROUND FOR SALE.



A CANDIDATE PROVES HIS METTLE: MR. VYVYAN ADAMS, CONTESTING WEST LEEDS AS A UNIONIST, BREAKS A BAR OF PIG IRON WITH A HAMMER WHILE CANVASSING IN A FOUNDRY.

In canvassing their constituencies candidates sometimes find themselves in unusual surroundings, and such incidents may lend a picturesque or a humorous touch to the proceedings. A few personal notes on the particular candidates shown here may be of interest. Mr. Pybus became Minister of Transport on the formation of the National Government, and had sat for Harwich since 1929. In South Hammersmith, Dr. Douglas Cooke (Unionist) is opposed by Mr. D. Chater, a Labour

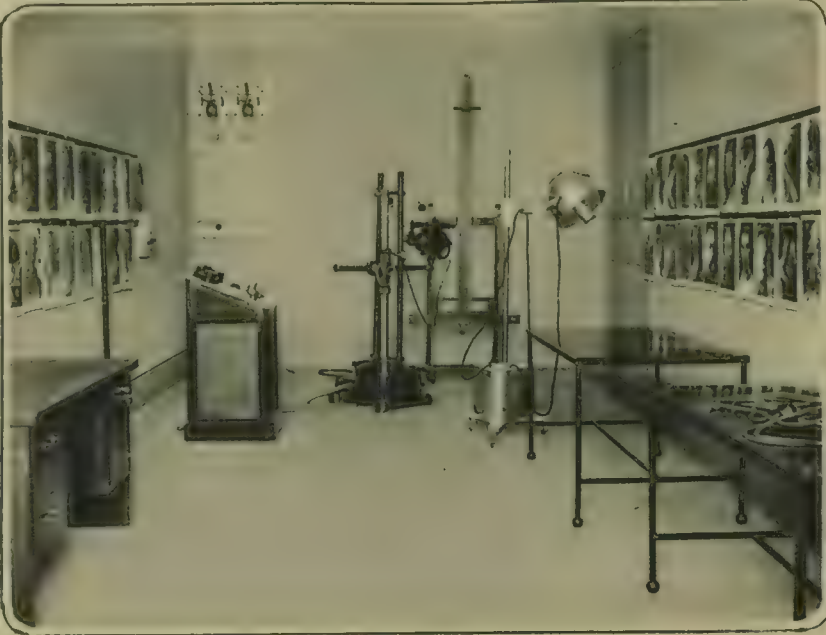
candidate. Sir Cyril Cobb was M. P. for West Fulham from 1918 to 1929, and from 1930 to the recent Dissolution. Sir William Davison, who has been returned unopposed for South Kensington, has represented that borough since 1918, and was its Mayor for six years. Mr. F. Montague was Under-Secretary for Air in the last Labour Government. Mr. Vyvyan Adams is contesting West Leeds against a Labour opponent, Mr. T. W. Stamford.

NEWS OF THE WEEK IN PICTURES: PEOPLE AND EVENTS.



THE CROWD IN THE AUSTRIAN NATIONAL BANK HANDING IN FOREIGN CURRENCY, ACCORDING TO GOVERNMENT DECREE.

A Bill empowering the Government to control very strictly all dealings in foreign exchange was recently passed unanimously by the Austrian Chamber. Under heavy penalties, all foreign currency had to be handed over to the National Bank of Austria, and the export of money was strictly forbidden. Our illustration shows Austrians handing their money and bills of exchange in at the Austrian National Bank; failure to do so involved a heavy fine.



THE ULTRA-RED AND ULTRA-VIOLET RAY APPARATUS IN THE NEW LABORATORY FOR STUDYING "OLD MASTERS," IN THE LOUVRE.

A laboratory has been opened in Paris to house all the complicated instruments now used in the study of old masters. Here it is possible to detect forgeries and copies, and to study the technique of a painter to a degree which eliminates all possibilities of a mistake in identifying his works. The laboratory contains X-ray lamps, microscopes, and instruments by which the composition of colours used by particular artists can be exactly noted.



THE LATE SIR REGINALD HART, ONE OF THE OLDEST V.C.'S.

Sir Reginald Hart died on October 19, aged eighty-three. He went to India as a young officer, and won the Victoria Cross in 1879, in operations of the Second Afghan War. He served in the Egyptian Expedition of 1882, and in the Tirah Campaign of 1897. He commanded the Cape troops in 1907, and was Governor of Guernsey and Alderney during the war.



THE RECENT REVOLT OF THE CHILEAN NAVY: ONE OF THE FIRST DESTROYERS TO HOIST THE GOVERNMENT FLAG.



A CHILEAN MILITARY PARADE AFTER THE DEFEAT OF REBEL SAILORS: A MARCH-PAST OF LANCERS.

The revolt of the Chilean Navy came to an end after the attack by the Chilean Air Force in Coquimbo Bay on September 6. Over eighty aeroplanes took part in the bombardment; while crowds of citizens lined the shore to watch. The cruiser "O'Higgins" was struck by a bomb and caught fire. By the next day, all the Naval units involved in the revolt, including the battle-ship "Almirante Latorre," had surrendered unconditionally. One submarine was sunk and two destroyers were put out of action.



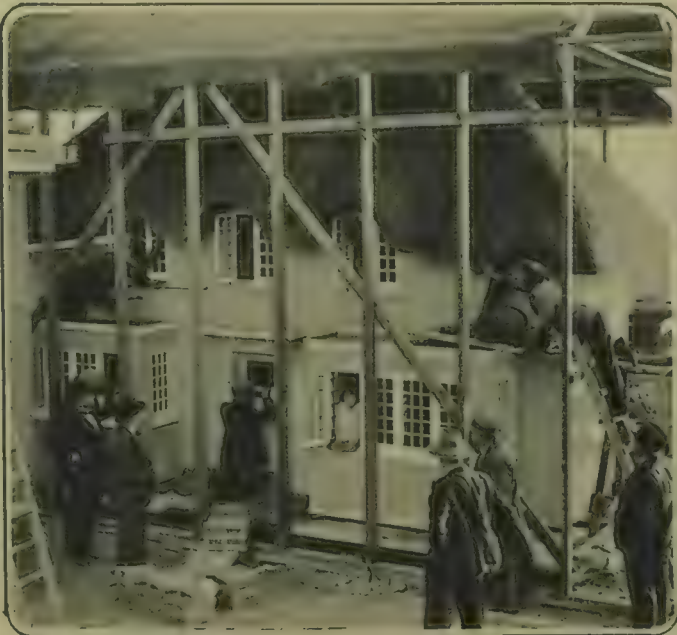
SEÑOR AZANA, SPAIN'S NEW PRIME MINISTER AND ADVOCATE OF THE EXPULSION OF THE JESUITS.

Don Alcala Zamora, the head of the previous Government, and Don Miguel Maura having resigned in consequence of the decision of the Constituent Cortes to dissolve the Society of Jesus in Spain and nationalise its property, Señor Azana was invited by the Speaker of the Cortes to form a Cabinet, on October 14.



M. LAVAL, PREMIER OF FRANCE, EN ROUTE FOR WASHINGTON, WITH HIS DAUGHTER.

M. Laval sailed for Washington on October 17. The precise object of his visit was not announced, but his entourage suggested that he was ready to discuss every major issue—Reparations, International Debts, and the reduction of Armaments. M. Laval was accompanied by his nineteen-year-old daughter.



PRINCESS ELIZABETH'S MINIATURE COTTAGE: A VIEW SHOWING A LITTLE GIRL OF HER AGE AT A LOWER WINDOW.

We have already given our readers details of Princess Elizabeth's miniature furnished cottage, which was illustrated in black and white and in colour in our issue of September 12. The cottage, which is seen here being brought to completion, is a gift from the people of Wales to Princess Elizabeth for her sixth birthday (April 21, 1932), and is a two-fifths reproduction in miniature of an old Welsh thatched dwelling. It contains a living-room, hall and kitchen on the ground floor, and upstairs a bath-room, landing, and bed-room. The little girl seen in the central illustration is the daughter of the architect, Mr. Morgan Willmott, F.R.I.B.A., and is about the same age as Princess Elizabeth.



PRINCESS ELIZABETH'S MINIATURE COTTAGE: THE SMALL BATH, WHICH IS AN EXACT REPLICA OF A FULL-SIZE BATH.

THE ROYAL WEDDING: THE BRIDE;
BRIDEGROOM; BRIDESMAIDS; AND BEST MAN.



THE BRIDE: LADY MAY CAMBRIDGE, ONLY DAUGHTER OF H.R.H. PRINCESS ALICE, COUNTESS OF ATHLONE, AND THE EARL OF ATHLONE.



MISS JENNIFER BEVAN, DAUGHTER OF MAJOR J. H. AND LADY BARBARA BEVAN.



H.R.H. PRINCESS ELIZABETH OF YORK, ELDER DAUGHTER OF T.R.H. THE DUKE AND DUCHESS OF YORK.



LADY MARY CAMBRIDGE, ONLY DAUGHTER OF THE MARQUESS OF CAMBRIDGE.



PRINCESS INGRID OF SWEDEN, DAUGHTER OF THE CROWN PRINCE OF SWEDEN.



MISS ROSEMARY FRASER, DAUGHTER OF MR. AND MRS. ALASTAIR FRASER.



MISS WENEFRYDE TABOR, DAUGHTER OF MR. HARRY TABOR.



THE SCENE OF THE ROYAL WEDDING: BALCOMBE CHURCH, SUSSEX, A SIXTEENTH-CENTURY BUILDING.



THE SCENE OF THE WEDDING RECEPTION: BRANTRIDGE PARK, SUSSEX, THE EARL OF ATHLONE'S COUNTRY RESIDENCE.



MISS KATHLEEN ALINGTON, DAUGHTER OF THE REV. DR. CYRIL A. ALINGTON, THE HEADMASTER OF ETON.



H.R.H. PRINCESS SYBILLA OF SAXE-COBURG AND GOTHA, DAUGHTER OF THE DUKE OF SAXE-COBURG AND GOTHA.



MISS PHYLLIS SEYMOUR-HOLM, DAUGHTER OF MR. ALFRED SEYMOUR-HOLM.



LADY ALICE SCOTT, THIRD OF THE FIVE DAUGHTERS OF THE DUKE OF BUCCLEUCH.



MISS VERENA SEYMOUR, DAUGHTER OF MAJOR EDWARD AND LADY BLANCHE SEYMOUR.



THE BEST MAN: CAPTAIN THE HON. CECIL WELD-FORESTER, SON OF LORD FORESTER.



THE BRIDEGROOM: CAPTAIN HENRY ABEL SMITH, ROYAL HORSE GUARDS, SON OF THE LATE MR. FRANCIS ABEL SMITH. AND OF MRS. ABEL SMITH, OF PRINCE'S GATE.

On October 7, his Majesty the King, following precedent in such matters, declared his consent to a contract of matrimony between Lady May Cambridge and Captain Henry Abel Smith, who was A.D.C. to the Earl of Athlone when he was Governor-General of South Africa; and it is arranged that the wedding shall take place

to-day, Saturday, October 24, in Balcombe Church. With regard to our portraits of the bridesmaids, it should be added that there will be twelve bridesmaids in all. We give portraits of eleven: a portrait of the twelfth, the Hon. Imogen Rhys, daughter of Lord Dynevor, is unobtainable at the moment.

PHOTOGRAPHS BY HAY WRIGHTSON, ASSOCIATED PRESS, G.P.U., TOPICAL, BERTRAM PARK, AND LENARE.

EVENTS THAT BROUGHT A U.S. OBSERVER TO GENEVA: JAPANESE ACTION IN MANCHURIA.



THE BURNING OF THE CHINESE DYNAMITE FACTORY NEAR MUKDEN, BY THE JAPANESE, ON SEPTEMBER 19; AN ENORMOUS PILLAR OF SMOKE SUGGESTING THE APPROACH OF A TORNADO.



THE CHINESE BARRACKS AT CHANGCHUN AFTER THEY HAD BEEN SHELLED BY JAPANESE ARTILLERY: A SCENE OF SEVERE FIGHTING IN MANCHURIA SUBSEQUENT TO THE OCCUPATION OF MUKDEN.



THE JAPANESE ARMOURD TRAIN EMPLOYED TO CONVEY TROOPS FROM CHANGCHUN TO KIRIN: AN ECHO OF WAR-TIME DAZZLE-PAINTING, USED FOR THE PURPOSES OF CAMOUFLAGE.



MARSHAL CHANG HSUEH-LIANG'S TANK GARAGE AT MUKDEN: A SECTION HOUSING SOME "BABY" TANKS, WHICH THERE WAS NO CHANCE OF USING WHEN THE JAPANESE SUDDENLY SEIZED THE CITY.

The Chino-Japanese dispute has had the important effect of associating the United States with the League of Nations in its efforts at reconciliation. On October 16, Mr. Prentiss Gilbert joined the League Council in Geneva, as U.S. representative in any discussions of the Manchurian affair involving the Kellogg Pact. The Japanese delegate questioned the legality of introducing a representative of a State not belonging to the League, but accepted the Council's decision. The Japanese Government sent a Note raising similar objections and deprecating an appeal to the Pact, on the ground that there was no danger of war. The Governments that participated in the discussion, as signatories of the Pact, arranged to send an identical telegram to Nanking and Tokyo reminding China and Japan of their obligations to settle



THE RESIDENCE OF THE MANCHURIAN RULER WHOSE GOVERNMENT, IT WAS REPORTED, JAPAN REFUSED TO RECOGNISE: MARSHAL CHANG'S PALACE AT MUKDEN, WHICH WAS OCCUPIED BY JAPANESE TROOPS.



THE JAPANESE OCCUPATION OF KIRIN, CAPITAL OF THE PROVINCE OF THE SAME NAME: A COLUMN OF TROOPS ENTERING THE CITY TO PROTECT THE NUMEROUS JAPANESE RESIDENTS THERE.



THE WIDOWS AND CHILDREN OF THE JAPANESE CAPTAIN NAKAMURA AND SERGEANT-MAJOR ISUGI, MURDERED WHILE TRAVELLING IN CHINA—A CONTRIBUTORY CAUSE OF THE PRESENT TROUBLE: A MOURNING GROUP.

conflicts pacifically. Our photographs illustrate events of last month. Writing from Mukden on September 30, one of our correspondents says: "Japanese forces occupied Changchun, terminus of the South Manchuria Railway, and having many Japanese residents, immediately after Mukden. The Chinese garrison resisted, and losses on either side numbered some hundreds. The Chinese eventually capitulated. Over 1000 prisoners and much war material were captured. Part of a Japanese division from Korea was sent by the Changchun-Kirin railway to Kirin, where Japanese residents were in danger. An armoured train led the advance, but there was no fighting; the Chinese withdrew. The Japanese, it is said, made a rich haul of small arms and guns, recently received from Europe and never used."

MEASURING GREENLAND ICE—8800 FT. THICK—BY MAN-MADE EARTHQUAKE.

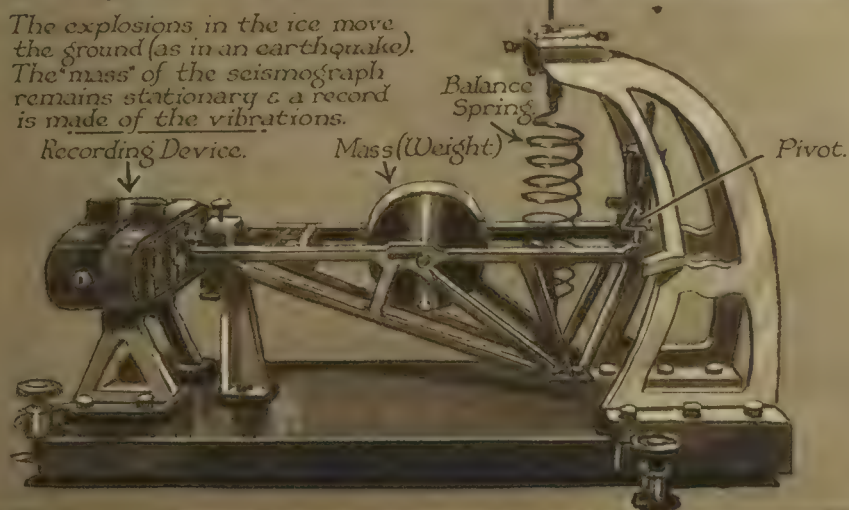
DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS, FROM INFORMATION SUPPLIED BY THE GERMAN GEOGRAPHICAL SOCIETY, BERLIN; THE ROYAL GEOGRAPHICAL SOCIETY, LONDON; AND THE SCIENCE MUSEUM, LONDON.

Position of Ice-Cap & Measuring Stations.

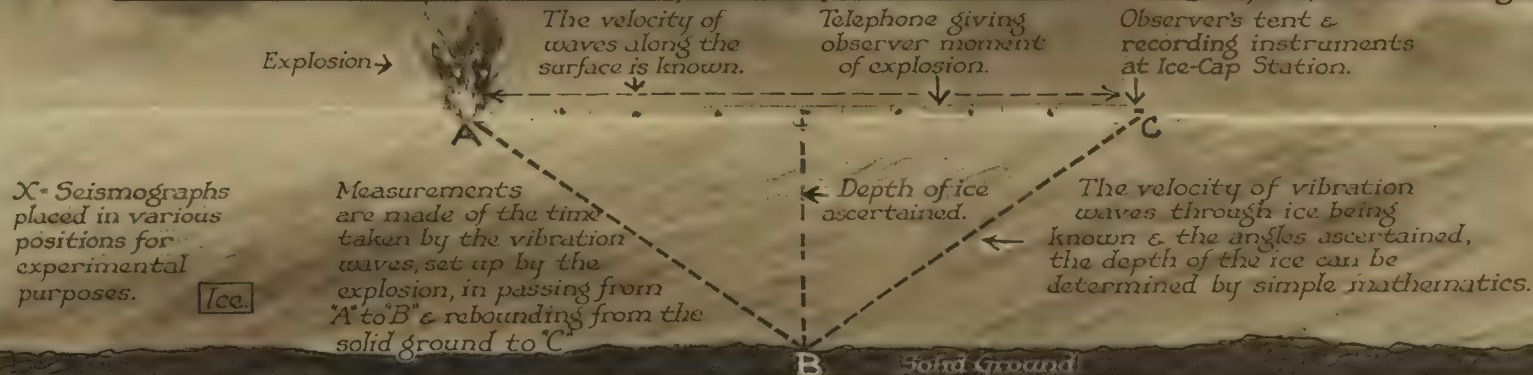


The Gottingen Seismograph used for measuring the Thickness of the Ice by means of Vibrations set up by Explosive Charges.

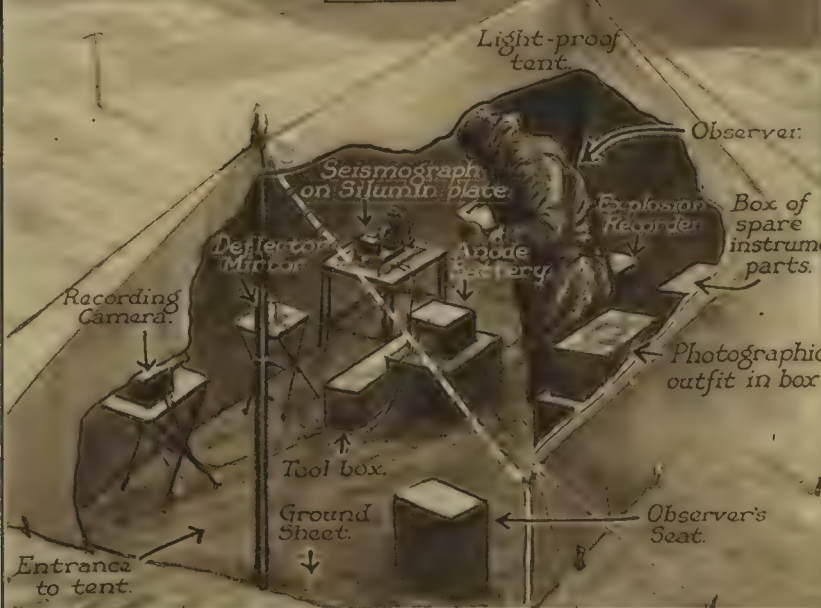
The explosions in the ice move the ground (as in an earthquake). The mass of the seismograph remains stationary & a record is made of the vibrations.



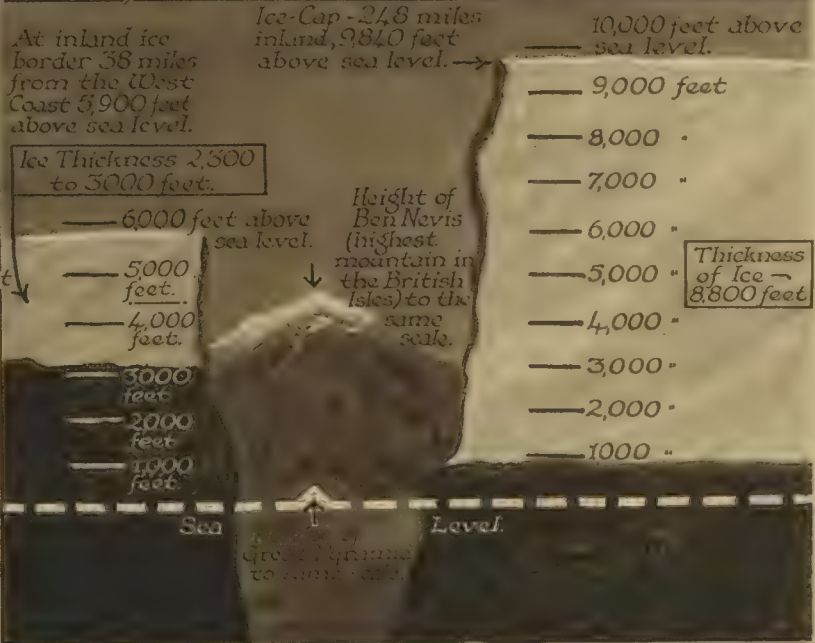
How the Measurements are made by means of Vibration Waves set up by Explosive Charges.



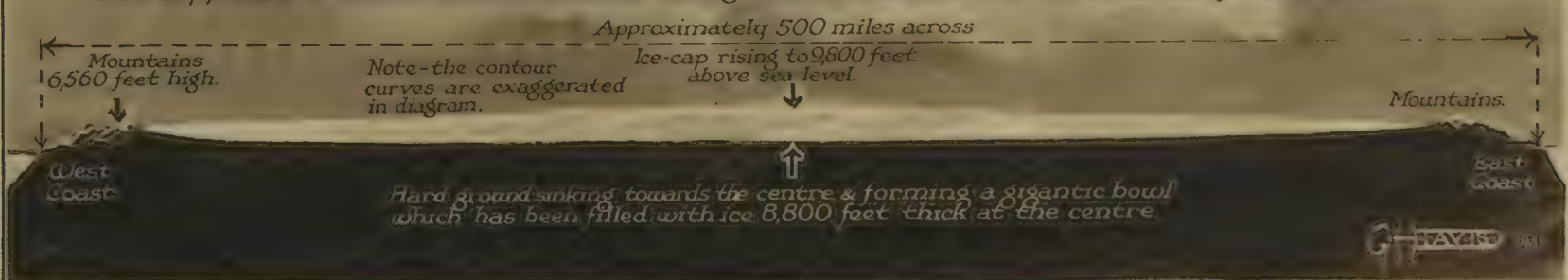
The Recording Tent & Instruments at the Ice-Cap Station.



Some of the Ice Thicknesses ascertained & measured



The supposed Contour across Greenland—a great Ice-filled Bowl surrounded by Mountains.



GREENLAND—AN ICE-FILLED "BOWL," IN WHOSE COASTAL WATERS BRITISH EXPLORERS MADE A 600-MILE MOTOR-BOAT VOYAGE.

Greenland came into the news again recently with the story of a remarkable motor-boat voyage of 600 miles, made by three members of the British expedition round the southern point, Cape Farewell. The above drawings relate to another interesting achievement, by the German expedition. It appears from certain measurements made by the Germans, that Greenland is a gigantic ice-filled bowl, with mountains up to 6560 feet high near the coast and the whole interior filled with ice to a thickness of 8800 ft. at the Ice-Cap near the centre, some 9840 ft. above sea-level. Here the German expedition established their Central Ice Station and measured the thickness of the ice. These measurements were made by the reflex action of artificial earthquakes caused by explosive charges detonated in the ice. A hole is made in the ice

about six feet deep and in it is placed the explosive (weighing up to 74 kilo-grammes). When the charge is fired, earthquake waves spread out in every direction in the ice, and, on reaching the rocky ground below it, are thrown back to the surface. The speed of the waves through ice being known, and also the distance between the explosion and the measuring instruments, and the time of the explosion being recorded, the ice thickness is calculated by the time the waves take to reach the rocky base and return to the surface. This method resulted from experiments by the Geophysical Institute at Göttingen, and a seismograph produced there was used. The German expedition's first leader, Dr. Albert Wegener, who lost his life, thought that the immense weight of ice, built up during the ages, had depressed the centre of the country.

BOOKS OF THE DAY.

NOWADAYS one does not have to apologise for using the first person singular—a phrase which, by the way, forms the title of a new book by Mr. Somerset Maugham. On the contrary, one is encouraged to employ that pronoun freely; not but what, to some of us old stagers, it still goes slightly against the grain. Anyhow, we are all expected to talk about ourselves and to apply the personal touch wherever possible. This week there have come upon me all at once several books which make contact with my own earthly pilgrimage at various points, and so I am going to indulge in a little orgy of egotism all by myself. It is rather a trial, but I suppose I must get it over. ("It was his duty and he did!") At any rate, it may provide readers with a little comic relief from electioneering.

First on the list is a book by a famous surgeon—"UNORTHODOX REMINISCENCES." By Sir George Turner, F.R.C.S. With Illustrations (Murray; 15s.). Doctors, I think, generally make the most interesting autobiographers, because they come intimately into contact with human nature and know their fellow-creatures as they really are. Sir George has seen life from many angles, both in peace and war, and his interests range far beyond the consulting-room. Every page has something entertaining in the way of incident or anecdote, which, furthermore, is emphasised in the page headings, commendably varied.

The chapter which appeals to me most is that recounting the author's school-days at Uppingham, under Edward Thring. Although he left some years before I went there (just after Thring's death), I recognise many things in his description. Just lately I happened to see on a bookstall, and promptly acquired, a copy of the late E. W. Hornung's "Fathers of Men," a story of Uppingham life of much the same period, and this has provided comparisons with Sir George's account, notably in the matter of corporal punishment. One episode common to both books is the annual visit of the famous elocutionist, Professor D'Orsay (in Hornung's story named Abinger), when every boy had to read an extract aloud before the whole school. I went through this ordeal myself. Both novelist and autobiographer have amusing anecdotes on this subject. Here is Sir George Turner's: "Some of the boys used to choose odd subjects for reading. Thring could never bear anything about Eugene Aram, and so the new boy was often counselled to read—

'And four and twenty happy boys
Came bounding out of school.'

'Three o'clock,' shouted Mr. Thring, which meant that the boy had to come in and have special instruction instead of having his half-holiday."

Sir George's final tribute to Thring—"the greatest headmaster since Arnold"—is the more forcible since he writes of him a little critically. "I am afraid," he says, "I come of obstinate stock: just as my ancestor, Bishop Trelawny, resisted James II. when he thought he was right—so I as a boy dared to resist the majesty of Thring and the masters when I thought they were wrong."

Bishop Trelawny forms a link between Sir George Turner's reminiscences and my own family associations with the Cornish poet who wrote—

And have they fixed the where and when?
And shall Trelawny die?
Here 's twenty thousand Cornish men
Will know the reason why!

My father-in-law's name also crops up in a volume of biographical studies entitled "WILKIE COLLINS, LE FANU, AND OTHERS." By S. M. Ellis. Illustrated (Constable; 18s.). Here Mr. Ellis, whose recent memoir of Henry Kingsley was noticed on this page, rescues from oblivion several writers well known in their day but not in the front rank, unless we except R. D. Blackmore. Among the "others" are Charles Allston Collins (brother of Wilkie), Mortimer Collins (no relation to them), Edward Bradley (author of "Mr. Verdant Green"), Thomas Hughes (author of "Tom Brown's School-days"), and George Lawrence, said to have been the original of a character therein, and himself the author of "Guy Livingstone," a novel whose early scenes also relate to Rugby. By careful research into the lives of these and other contemporaries, Mr. Ellis has revived an interesting literary group, and his book makes very good reading.

It is in a novel by Mortimer Collins that the author of the Trelawny ballad figures as a minor character. Mr. Ellis writes: "Sweet and Twenty" (1875) contains a picture, as 'Canon Tremaine,' of the Rev. R. S. Hawker, the famous Vicar of Morwenstow, who had died that year." Hawker, however, had still four months to live when the novel appeared, for it was published (as Mr. Ellis notes elsewhere) in April 1875, and Hawker died in the following August. I cannot find any record of the book having come under his notice or of his acquaintance with its author. That Mortimer Collins knew him personally seems evident from his presentment of the Vicar, and also from the fact that Collins was intimate with one of Hawker's nephews, the late Mr. Charles Dinham, who may be recognised, I think, in another character. I have lately been re-reading "Sweet and Twenty," and I should say that the character of Canon Tremaine is a faithful portrait of Hawker as far as it goes, but it is descriptive rather than dramatic. He

does not play much part in the plot, but his Christmas sermon is very much in Hawker's style.

The next book I have to mention recalls the same associations, for my West Country connections brought me into touch with the late Mr. John Lane—himself a Devon man—and it was at the Bodley Head that I first came to know the author of "A WINDOW IN FLEET STREET." By James Milne. Illustrated (Murray; 12s.). Mr. Milne was then, or a little later, in charge of the literary page

on the old *Daily Chronicle*, where he printed some of my first efforts in reviewing. Since that time he has gone on adding to a rich store of experiences among books and men, and also in far countries, as witness his "Travels in Hope" and another alluring "wander book" describing a visit to Kashmir. Few living men, I should think, know Fleet Street and its ways better than Mr. Milne, and he has the gift of imparting his knowledge on paper in so brisk and genial a vein that the reader is constrained to follow whithersoever he leads. Among the many things seen through his "window," perhaps the most interesting is his account, written from personal observation, of the escape of Sun Yat Sen from the Chinese Embassy in London.

Considerations of kinship, albeit remote, caused me to open with more than usual curiosity a book of travel called "BY CARGO BOAT AND MOUNTAIN." The Unconventional Experiences of a Woman on Tramp round the World. By Marie Beuzeville Byles, B.A., LL.B. With many Illustrations (Seeley, Service; 21s.). Having opened the book, I became engrossed in it for its own sake. As a matter of fact, I have never met the author, who now hails from Australia, though born in England. I find, however, that this distant cousin, umpteen times removed, is very well worth knowing as a writer, for I have seldom read a more spirited and vivacious story of hiking and climbing.

By profession Miss Byles is a lawyer, but by preference a wanderer on the face of the earth, and especially up the faces of mountains. Having voyaged "home" in a Norwegian cargo-boat, she began her climbing in Lakeland. "Striding Edge," she writes, "the first thing of its kind I had done, filled me with a proper respect for the English Lake District and whetted my appetite for rock-climbing proper." I also once traversed Striding Edge on the way up Helvellyn, but, while it was my first climb, it was also my last. Not so with the author, for she has since collected many loftier peaks in Scotland, Norway, the Rockies, and New Zealand. Of these adventures and of her return voyage to the Antipodes—this time in a Swedish cargo-boat—she gives an account that is typical of the courage and adventurous spirit of the modern young woman.

Memories may be called up by names of places as well as of people. This fact impressed itself on me in perusing a new and delightfully illustrated edition of "THE ENGLISH INN." By Thomas Burke. With twenty-four Photographs by Will F. Taylor and a Pencil Sketch by Edmond C. Warre (Longmans; 7s. 6d.). Glancing through the index, I counted about fifty towns and villages which recalled various memories, apart from London, of which I may claim a knowledge that is extensive, if not peculiar, owing to somewhat frequent changes of address—

A sawdust Odyssey, carried on
In the good ship *Panttechnicon*.

Mr. Burke's book, I think, deserves to rank as a classic in the literature of English topography. Although mainly concerned with old-world buildings, he recognises merit in modernity, as in his praise of the mediæval style of King Arthur's Castle Hotel at Tintagel. There, by the way, the Knights of the Round Table are preparing to build a new King Arthur's Hall.

Another book from which I had hoped to extract some matter for personal reminiscences is "THE HUMAN SIDE OF INSURANCE." By F. J. Maclean. With coloured Frontispiece and many other Illustrations (Sampson Low; 8s. 6d.). Dealing with the early history of life insurance, the author writes: "We may conclude this chapter with a reference to the 'Pelican,' which came into existence in 1797. Its business in the life department was not large, and it is mainly remembered in insurance history as a fire office and as the pioneer in plan-making." For some three years I plied a clerkly pen as a member of the office staff of the old Pelican, in Lombard Street, and I was there in 1897 when it celebrated its centenary. It was originally founded by the directors of the Phoenix Fire Office for the purpose of life insurance, and never transacted any fire business. It was the Phoenix, I am told, which was one of the pioneers of plan-making. The Pelican, so to speak, went back eventually beneath its mother's wing, becoming merged in the Phoenix Assurance Company. The respective operations of the two original companies are indicated in the mythology of birds, as delineated in the pictorial designs on their policies. The phoenix, of course, is re-born from its own ashes; the pelican was fabled of old to tear her own breast to feed her young. Hawker has a little poem on the subject, written in 1840—

Thus said the pious Pelican unto her thirsty young,
"Drink, drink, my desert children, be beautiful, be strong;
What tho' it be the lifeblood from my veins ye drain and dry?
Ye will grow and glide in glory, and for me, O let me die."

I have no reason to suppose that the little inaccuracy in Mr. Maclean's book, to which I have drawn attention, is at all typical of his work as a whole. It seems to me to be an interesting record of an element in our commercial life vitally important to social welfare. Naturally, the author tells the romantic story of Lloyd's Coffee House, and its development into the present great institution. I had the privilege of being shown over the wonderful new headquarters of Lloyds by its zealous Librarian, Mr. Warren R. Dawson, who is also a noted authority on the medical side of Egyptology.

C. E. B.



THE THIRTY-FOURTH TREASURE TO BE ISOLATED AT THE VICTORIA AND ALBERT MUSEUM: THE RICHARD CHESTER CUP.

The Richard Chester Cup admirably illustrates that typically English product of the silversmith's art, the "steeple cup," which seems to have made its first appearance early in James I.'s reign. It is of silver-gilt and bears the London hall-mark for 1625-6 with the same maker's mark (that of F. Terry) as a similar cup presented to the Corporation of Portsmouth in 1606. An inscription round its lip shows that it was given to Trinity House by Richard Chester to commemorate his term of office as Master for the year 1615. Captain Chester commanded the *Prudence of Leigh*, a ship of 120 tons, with a crew of sixty men, as part of the London defences against the Spanish Armada in 1588. He died in 1632 and is buried at Leigh-on-Sea, Essex, where there is a brass to his memory, depicting himself, his wife, four sons and a daughter. It is not known when the cup left the possession of Trinity House, but in 1862 it belonged to Viscount Clifden, from whom it passed to the Dixon Collection. It was acquired by the Museum in 1924 at the price of £1700, with the aid of contributions from eight of the Livery Companies of London. By Courtesy of the Victoria and Albert Museum. (Crown Copyright Reserved.)

SKIRTED YOUTHS WITH FACES SCREENED FROM THE EYES OF WOMEN.



AMA-XOSAS AT THE CEREMONY OF INITIATION INTO MANHOOD, WHEN NO WOMAN MAY LOOK UPON THEIR FEATURES : CANDIDATES, WITH WHITENED BODIES, WEARING "BALLET-SKIRTS" AND CONCEALING HEAD-DRESSES OF REEDS.

The Ama-Xosa tribe, a branch of the Bantus, lives on the eastern coast of Cape Colony, South Africa, to the west of the Kei River. They are neighbours of, and closely related to, the Bomvana Kwetas, and share with them the custom of holding initiatory ceremonies into manhood—the Aba-Kweta rites, culminating in the Aba-Kweta dance. On the following pages the ceremony, as practised among the Bomvana Kwetas, is fully illustrated and described. Not only do the males of the Ama-Xosa undergo elaborate rites at the approach of manhood, but there

is also a ceremonial, called the Nkutomba, for the maidens of the tribe when they reach marriageable age. Occasionally a woman goes through this ceremony twice; for if, after marriage, she remains barren or becomes sick, her husband may consult the witch-doctor of the tribe, and he may prescribe a second course of Nkutomba. In the course of their initiation period the girls also perform dances, quaint, picturesque, and accompanied by singing. They wear decorative dresses of multi-coloured bead-work, and lavishly adorn their faces with white clay.



A "COMING-OF-AGE" CEREMONIAL: A BOMVANA KWETA INITIATION DANCE IN FULL SWING BEFORE THE ASSEMBLED TRIBE.

IN view of the interest which the Union of South Africa always attracts, and of the discussions in Great Britain in regard to native life in the Dominions and Protectorates, the remarkable and unique photographs on this page and on the page opposite—pictures which illustrate the most important ceremonial in the life of the male Bantu tribes—cannot fail to attract well-deserved attention. No such snapshots have ever before been obtained as a complete series, and they are of value not only from their pictorial worth, but ethnographically—showing a phase of native life in the Union which is little known and has never before been portrayed by the camera-artist. The illustrations, which are of the ceremonial of the Aba-Kweta initiation of the young male Bantu into the state of manhood, were obtained in the beautiful strip of wild coast country just north of the Bashee River among the Bomvanas, who are undoubtedly the "rawest" natives in the Cape Province.

The Aba-Kweta ceremonial takes place at the coming-of-age of the Bantu male, and is of great tribal import. On the decision of the parents of the "boys" of established age, a "school" is formed, a month is fixed—generally one of the first three of the year—and the boys are directed to get ready for a life of isolation and instruction apart from the kraal. They prepare by collecting wood for firing and everything else needful for their sustenance during that period—a hard one extending over some months—through which each must pass before attaining the full status of manhood in his kraal and tribe.

A big hut is built for the youths by the women, away from the kraals of the tribe, and when the morning of the day appointed arrives the lads gather at the head boy's kraal for the initiation feast, at which they drink the native beer and eat a prodigious quantity of meat. In the afternoon they are clothed in voluminous skin blankets specially made for them, and are conducted to their distant hut, where the rite of circumcision is performed.

Following this they are smeared in ant-heap mud. But on the second day they are painted entirely over with white clay, and this is kept renewed during the whole time of the school. It is part of their treatment during the first seven to ten days of their isolation that they shall drink nothing. But if anything is drunk, of necessity, it must be mixed with ant-heap mud first. A further imposition during these seven days is that they are not allowed to cross rivers or walk any distance.

from them under their tribal and kraal laws, and what is due from them, and essential, as good men and true.

Apart from this side of the "school" life, the boys pass their time in dancing and other forms of exercise. At stated intervals the Kwetas are called upon to dance at certain places, generally at the kraal of their parents or chief. Then there is a day of great preparation under the hands of native artists and expert "dressers." The painting of the body for the ceremonial dancing is remarkable, as may be seen from the photographs; and the artist experts compete with one another in these decorations. The paints used are yellow and red clay, pot-black or charcoal, and washing blue, and the designs and colouring are vivid and striking. They are painted on by



A VERY DECORATIVE CANDIDATE FOR INITIATION: A YOUTH WITH HIS BODY COVERED WITH BRIGHT PATTERNS PAINTED ON A BACKGROUND OF WHITE CLAY.

"COMING-OF-AGE" RITES IN SOUTH AFRICA: INITIATION CEREMONIES OF THE BOMVANA KWETAS.

By W. E. HALL.

Then after ten days the parents of the Kwetas kill an animal for their sons to eat, and they are allowed to drink. The period of the school is about seven months—the boys go into isolation at the time when the mealies are about to ripen and they return to their kraals at the end of winter, about October. During this period they are under the tutelage of experienced old teachers and are taught all that constitutes manhood, the behaviour expected

the use of a brush made from a mealie cob. The palette is a hollowed-out stone.

After these festival dances the boys return to their school and proceed with the routine laid down by their instructors. When the time comes for them to take up their duties as men of the kraal, they are all chased down to the river to wash. Then a new blanket is given to each and they leave for the head boy's kraal. Immediately they have left, the hut which they have inhabited during the school period is burnt with all its contents—but the Kwetas, on departing, must on no account witness its destruction.

On the arrival at the head boy's kraal feasting is again indulged in; and on this occasion it is kept



FULLY ROBED FOR THE DANCE: STRIKING AND VARIEGATED BODY-PATTERNS; WITH DATE-PALM SHOOTS FOR "BALLET" SKIRT AND FACE-CONCEALING HEAD-DRESS.

Photographs by Mr. A. M. Duggan-Cronin, of de Beers Consolidated Mines, Kimberley.

up for some days, as a great festival. Then the Kwetas receive their final lecture and separate to go to their own kraals and resume normal life. But the girls will have nothing to say to them until they have exchanged their new blanket for an old one, an exchange which is quickly made.

As far as the Aba-Kweta school is concerned, these photographs cover the whole of this important native custom of the Transkei. It is one of the most famous native tribal functions which it is given to few Europeans to witness. During the period of the school the isolation of the Kwetas is practically complete, except for the attendance of the older men who instruct them and watch the observances, and of the artists and "dressers" who prepare them for the dances. In and about their hut they walk in the skin blankets, and if a woman approaches at any time they cover their faces.

The head-dress and the skirt worn for the dances are made from the young shoots of the date palm, and are collected along the coast where palm is indigenous. The skirt is a broad strip from 15 to 20 feet long, and, of course, tough and of considerable weight. Before it is fitted and fastened, a broad belt of sheepskin is bound round the body of each of the Kwetas to protect it from chafing during the dance.

PAINT AND PALM-SHOOTS FOR THE DANCE: DONNING INITIATION DRESS.

PHOTOGRAPHS BY MR. A. M. DUGGAN-CRONIN, OF DE BEERS CONSOLIDATED MINES, KIMBERLEY.



DRESSING FOR A DANCE WHILE BEING SCHOOLED DURING COMING-OF-AGE CEREMONIES: THE WHITE-CLAYED BODIES OF YOUNG BOMVANA KWETAS BEING SPOTTED WITH YELLOW AND RED CLAY, POT-BLACK OR CHARCOAL, AND WASHING BLUE.



THE CEREMONIAL DRESSING OF THE INITIATES NEARING COMPLETION: FASTENING ON THE TALL, FACE-CONCEALING HEAD-DRESSES AND THE TUTU-LIKE "BALLET" SKIRTS, WHICH ARE MADE FROM THE YOUNG SHOOTS OF THE DATE PALM.

The very remarkable pictures on this page and on the page opposite were taken among the Bomvana Kwetas, a Bantu-speaking tribe living just to the north of the Bashee River, on the eastern coast of Cape Province, South Africa. They illustrate their ceremony of the initiation of youths into manhood—a ceremony which is fully described in our article. The Bantu peoples of South Africa form one of the three main African races of the country, the other two being the Bushmen and the Hottentots. The Bantus comprise a variety of types, with negro characteristics predominating, but with marked differences of stature, feature, and cranial development, and are united more by affinity of language than of race. Even so, they are sharply differentiated physically from the Bushmen, a

smaller race of yellowish-brown nomadic hunters; and from the Hottentots, who are a pastoral people resembling the Bushmen in racial characters. The Bantus of South Africa include the war-like Zulus, to which type the tribe of Bomvana Kwetas belongs. While the other indigenous races of South Africa are tending to lose their racial purity, and to die out or at least diminish in numbers, the Bantus are increasing and remaining vigorous and powerful. They are comparatively recent newcomers to the South African cul-de-sac. All their mythology and traditions point to a more northerly origin, of which the exact locality has not been accurately determined. It was probably in the region of the Great Lakes that the Bantu culture and language first developed their peculiar characteristics.

AN UNKNOWN STUART ROYAL YACHT : A MODEL DESIGNED FOR KING CHARLES II.



A CONTEMPORARY MODEL OF A DESIGN FOR ONE OF THE FOURTEEN LARGE YACHTS BUILT BY KING CHARLES II.: A VIEW TAKEN TO SHOW THE DECORATIONS OF THE STERN.

Although similar in design to the yachts depicted by the Van de Veldes, the decorations of the stern are not identical with any of those sketched and named by those artists.



KING CHARLES II.'S YACHT, "CLEVELAND" — WITH HIS MAJESTY HIMSELF AT THE HELM — RACING AT SHEERNESS IN JULY 1673: A SECTION OF A PICTURE BY WILLIAM VAN DE VELDE THE YOUNGER.

The model illustrated on this page by means of two photographs represents a design for one of the fourteen large yachts built by King Charles II. It dates from about 1674, and the scale is 1.30. It has been lent to the Science Museum, South Kensington, by Mrs. Drogo Montagu, and is now to be seen in the vestibule there. Although similar in design to the yachts depicted by the Van de Veldes, the decorations of the stern are not identical with any of those sketched and named by those artists. The dimensions, however, correspond very closely with those of the "Katherine" and the "Portsmouth," both built by Mr. Phineas Pett at Woolwich in 1674. As actually built, nearly all these Stuart Royal Yachts carried a large carving of the Royal Arms on the stern. It would seem, therefore, that the model, with its figures of a draped woman and two

Model reproduced by courtesy of the owner, Mrs. Drogo Montagu, and of the Science Museum. Other illustrations by courtesy of the owner, Captain Bruce S. Ingram, M.C.



AN ENGLISH YACHT AT ANCHOR IN THE LATER PART OF THE REIGN OF KING CHARLES II.: A SECTION OF A VAN DE VELDE SKETCH.

A ROYAL YACHT OF 1673: A VAN DE VELDE SKETCH; SHOWING THE ROYAL ARMS ON THE STERN OF THE VESSEL.



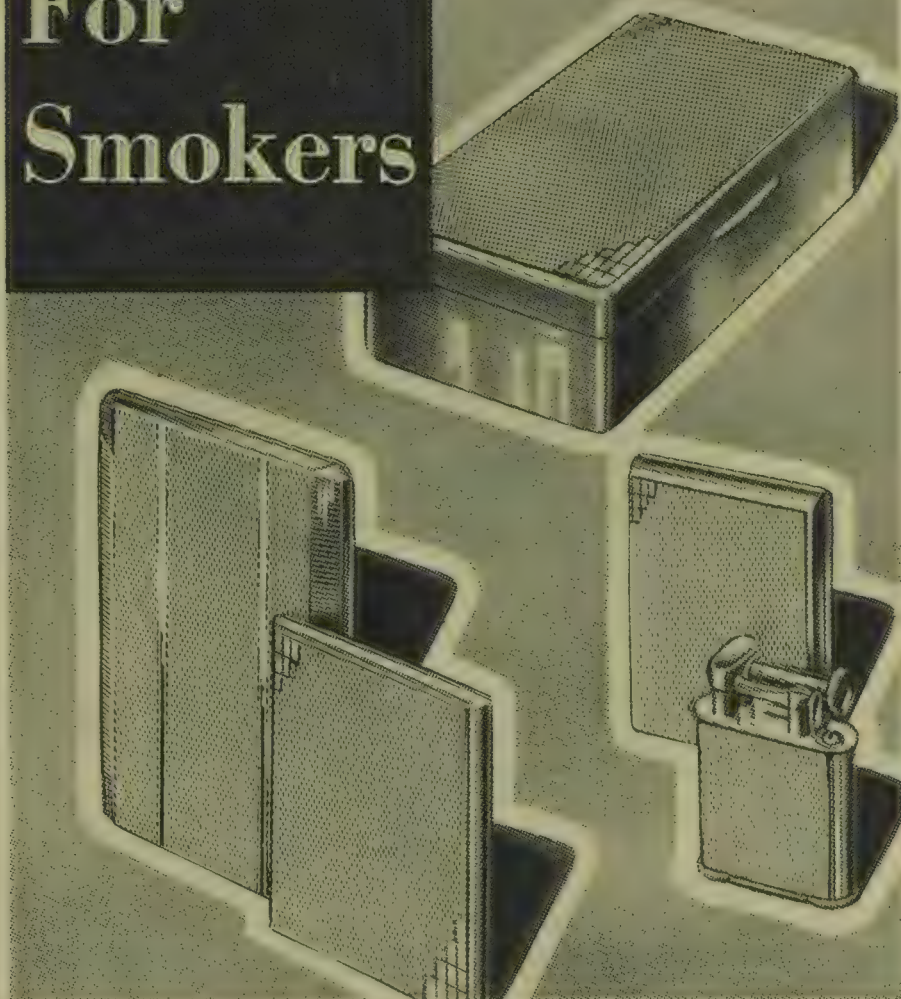
"DUTCH WILLIAM'S" YACHT, "WILLIAM AND MARY," AT GREENWICH: A SECTION OF A PICTURE PROBABLY PAINTED BY WILLIAM VAN DE VELDE THE ELDER IN 1694.



THE CONTEMPORARY MODEL OF A DESIGN FOR ONE OF THE FOURTEEN LARGE YACHTS BUILT BY KING CHARLES II.: STUART CRAFTSMANSHIP WHICH IS NOW TO BE SEEN IN THE SCIENCE MUSEUM, SOUTH KENSINGTON. (SCALE, 1.30.)

naked boys, represents a projected design rather than a completed vessel. In spite of its unusually elaborate and delicate carving, the hull has been so well preserved as to need only very slight repairs. The mast, gaff, and lower yard are all original; while the sails and rigging have been added in the Museum. The dimensions of the yacht represented, measured from the model, are: Approximate burden, 130 tons; length of keel, 56 ft.; length on the deck, 70 ft.; breadth, 20.3 ft.; depth in hold, 8.1 ft. Armament, eight 3-pounders.

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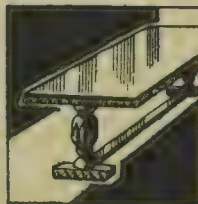
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A PAGE FOR COLLECTORS. THE TALLBOY.

By FRANK DAVIS.

but suavity, and a society that was becoming more and more polite, in the sense of sophisticated, required, and was supplied with, furniture that expressed the new ideals of sober restraint not unaccompanied by high polish.

It is obvious that, for the purpose of keeping clothes in good condition, a chest has its limitations: it is also obvious that if you shut the top and put in drawers you have a more convenient article of furniture. The chest of drawers as we know it was none the less slow to appear. A beginning was made in the sixteenth century by giving a chest or court cupboard one or more drawers; there is a magnificent specimen in Southwark Cathedral—the Hugh Olfley chest—which has three drawers at the bottom. But it was not until about the middle of the seventeenth century that chests of drawers as such began to achieve some sort of popularity. After the Restoration they were to be found in every rich man's house, sometimes comparatively plain, sometimes inlaid with various coloured woods, and very often lacquered. This taste for brightness became more sober as the century neared its close, until it ended in the typical William and Mary walnut, well illustrated by Fig. 1, on its no less typical stand. Twenty years or so later—that is, about 1710—came the typical Queen Anne type on cabriole legs—a very slight cabriole—with plain bandings round the drawers and a narrow inlay (Fig. 2).

Now turn to a rather different type—the splendid double chest of Fig. 3—very roomy, and at the same time of excellent proportions. Its only inlay consists of the semi-circular design at the bottom, and it owes a great deal of its effect to the use of carefully cut burr walnut. Both this and the first illustration are good examples of the care lavished upon comparatively unimportant articles of furniture, for the matching of the different sections is supremely well carried out. It is just this knowledge of wood as wood which is the mark of the fine craftsman, and it is interesting to note how modern makers of furniture of the better sort—there are quite a number both here and abroad—are similarly taking full advantage of the natural grain of the wood. Finally, we come to Fig. 4, a mahogany specimen of about 1750, with very restrained fruit and foliage decoration down the corners and under the cornice, and very pretty brass handles that add a touch

they are, none the less, generally of quite good proportions, and hardly deserve the following remark in "The Dictionary of English Furniture": "The design gradually became more and more severe, until it lost all artistic interest." If you pursue this train of thought to its logical conclusion you will find yourself believing that a wedding cake is a greater work of art than the Cenotaph in Whitehall, or the Brighton Pavilion a nobler building than the Parthenon.

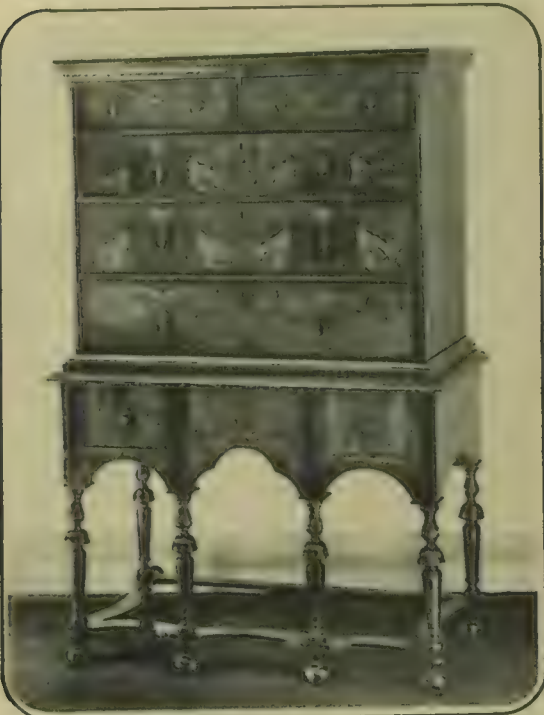
It was in the following century that something happened to the eye of the cabinet-maker. It is by no means only a question of poor craftsmanship, for much of the furniture of, say, 1850 is extremely well made—but, unless he was copying an old model, he did manage to forget those splendid lines which are to be seen even in the most extravagantly ornamented examples of his grandfather and great-grandfather. It occurs to me that I don't remember to have seen a tallboy in rosewood, that favourite Victorian material for clumsy but solid furniture. There are, of course, chests of drawers by the hundred thousand—all rather painful after those pleasant bow-

fronted examples with feet turning outwards that are so characteristic of the years round about 1800.

A rather different development from the original chest or coffer must be mentioned here, because it is, in a way, not very different from the chest of drawers: this is the French type of table, with drawers or cupboards, known as a "Commode"—that is, no doubt, something more "convenient" than a simple chest. This is essentially a piece for dining- or drawing-room, and is as emphatically French in style as it is in origin—with, of course, modifications to meet the taste of London society. It ranges in shape from a long chest in the form of a sarcophagus to a semi-circular piece either of inlaid satinwood or painted with designs after Angelica Kauffman.



THE tallboy is a familiar but expressive term used to denote a very dignified object—a piece which can with more accuracy but less raciness be labelled "double chest of drawers." The last two articles



1. A TYPICAL WILLIAM AND MARY WALNUT CHEST, ON ITS NO LESS TYPICAL STAND: A PIECE WHICH WELL ILLUSTRATES THE SOBER TASTE OF THE LATE SEVENTEENTH CENTURY.

By Courtesy of F. Partridge and Sons.

on this page have been concerned with the evolution of the primitive "dug-out" coffer of the church porch into quite a number of types of domestic furniture. Many pages of illustration would be required to show each development in its strict sequence, but enough has, I hope, appeared to render the main lines of progress apparent.

The whole course of English furniture-design right up to the end of the eighteenth century can, broadly speaking, be said to be a steady progress towards elegance. This does not mean that there were not sometimes odd lapses in the direction of over-decoration or clumsiness or both, or whole decades—for example, from about 1730 to 1740—during which taste was inclined towards the merely monumental; nor does it imply that everything made in the last twenty-five years of the century was necessarily more graceful than the productions of the reign of Queen Anne. But it does mean that, whereas very early pieces depend for their effect largely upon mass, later pieces—again very broadly speaking—owe their charm to refinement both of line and material. Oak is beautiful, sturdy stuff, of great strength and of a splendid colour, but it does not lend itself to subtle gradations of inlay work, nor to delicate lines. It has all the virtues



2. THE QUEEN ANNE TYPE ON CABRIOLE LEGS: A CHEST OF ABOUT 1710, WITH PLAIN BANDINGS ROUND THE DRAWERS AND A NARROW INLAY.

By Courtesy of F. Partridge and Sons.



3. A SPLENDID DOUBLE CHEST OF WALNUT, VERY ROOMY AND AT THE SAME TIME OF EXCELLENT PROPORTIONS.

"Its only inlay consists of the semi-circular design at the bottom, and it owes a great deal of its effect to the use of carefully cut burr walnut. Both this and the first illustration are good examples of the care lavished upon comparatively unimportant articles of furniture."

By Courtesy of Messrs. M. Harris and Sons.

of gaiety to the warm dignity that is inseparable from fine mahogany. By the end of the century it is safe to say that tallboys were being turned out by the thousand, and—naturally—by no means every specimen approaches the excellence of Fig. 4. But



4. A MAHOGANY SPECIMEN OF ABOUT 1750: A CHEST WITH VERY RESTRAINED FRUIT AND FOLIAGE DECORATION DOWN THE CORNERS AND UNDER THE CORNICE.

By Courtesy of Messrs. M. Harris and Sons.

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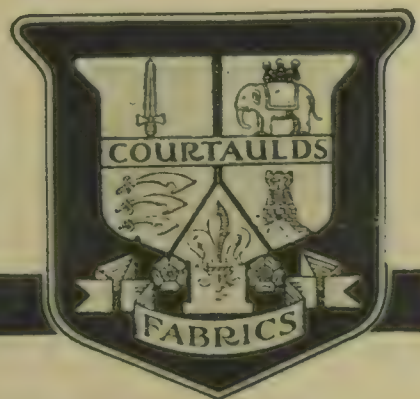
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THE WORLD OF MUSIC.

SYMPHONY CONCERTS.

THE autumn and winter season of orchestral concerts began last week with the first of the London Symphony Orchestra's series under Sir Thomas Beecham, and the first of the weekly B.B.C. Symphony Concerts under Dr. Adrian Boult. The latter concert again gave proof of the great technical advance made by the B.B.C. orchestra under Dr. Boult. It is now unquestionably without a rival in Great Britain, save, perhaps, for the Hallé Orchestra of Manchester. In Mr. Arthur Catterall it possesses a real leader; it has a splendid array of wood-wind and brass players; and one is no longer conscious, as one used to be with even the best of our London orchestras, that the strings carried a good deal of dead weight. Now there seem to be good alert players at every desk; consequently the ensemble and *verve* of the orchestral playing have improved enormously.

Not that there are no points left to criticise. Personally I thought the playing on Wednesday of the opening item, Bach's Brandenburg Concerto No. 3 in G for strings, marred by coarseness of tone and a certain roughness. I should not be surprised, however, if this were not, to some extent, a legacy from the six weeks' Promenade season, at which a large nucleus of the B.B.C. symphony orchestra performs. These long programmes nightly of the "Proms" do not make for freshness, delicacy, and subtlety of playing. Any orchestra that plays a long programme nightly is in danger of getting into bad habits, of which the chief is a certain mechanical forcefulness; and this is a defect that becomes very conspicuous in playing Bach. On the other hand, I have nothing but praise for the way Dr. Boult secured the rhythmic consistency of the second movement. The two primal elements of music are tone and rhythm. We English musicians have been rather weak in both for half a century. Our singers tend to bawl or squeak, and our conductors to beat time like a bandmaster or to have no sense of time at all. It is therefore refreshing to find that

rhythm is now one of Dr. Boult's strong points, and this was notable in the last movement of the Beethoven Symphony No. 4 in B flat.

The Menuetto of the symphony was, however, spoiled by that heavy-handedness characteristic of the orchestra's playing at the "Proms," and I hope that Dr. Boult, who as a musician has proved himself to be a conductor of exceptional gifts, will watch himself carefully and not fall into those bad habits of too great physical exertion which make many conductors more like gladiators than musicians. Nothing is worse than to see a first-class orchestra of excellent musicians conducted by a man who, with one arm or both, underlines every point, dots every "i," crosses every "t," as if he had under him a collection of numskulls just beginning to play together. Dr. Boult does not do this, but he has had to wean his orchestra of so many bad habits that there is a tendency for the training to be continued on the concert platform, with a certain loss of elasticity. The opening concert set a high standard. The performance by Backhaus of Schumann's Pianoforte Concerto was a masterly

one, especially enjoyable for its beauty of tone, rhythmic vitality, and general musicianship. Miss Florence Austral showed her fine voice to splendid effect in the closing scene from "Götterdämmerung," and the only criticism to be made of her performance was that she did not quite fully express the character of Brünnhilde.—W. J. TURNER.

THE PLAYHOUSES.

"THERE'S ALWAYS JULIET." AT THE APOLLO.

A VERY slight but, for the most part, entertaining comedy; brilliantly acted and cleverly produced. Leonora, a grass orphan, meets an attractive American at a cocktail party. She apparently gives him the glad eye in no uncertain manner, for an hour or so later he arrives at her flat, which she occupies during her parents' absence in the sole charge of an old nurse. She spends the next day with him in the country, and on their return to the flat he asks her to marry him. But the thought of departing the next day to the States with a husband she has known only for twenty-four hours affrights her. So he goes alone, leaving her to console herself with a rather wooden young Englishman. However, on the eve of sailing he is recalled to London. The break has been sufficient to reassure her of her real love, so she decides to marry him. A very slight affair, as you see, marred to some extent by a persistent striving at facetiousness. This, though, is not sufficient to destroy the essential naturalness of the dialogue, nor mar the play's real charm. Miss Edna Best has never given a better performance than that of Leonora; Mr. Herbert Marshall makes an attractive lover; and Mr. Cyril Raymond is amusingly stolid as another suitor.

"SENSATION," AT THE LYCEUM.

This is quite a good thriller of its kind, and somewhat more ingeniously constructed than the average of the Lyceum shows. The hero, a journalist, is on the boat-train from Southampton when a murder is committed. At the suggestion of his proprietor, he goes out of his way to attract suspicion to himself; the proprietor (mistakenly, I feel) holding that the presence of a murderer on his staff will send up the sales of his journal. There are various thrilling incidents, including the pursuit of the heroine by the villain across the sky-sign on the façade of a newspaper office in Fleet Street; a gripping scene in the office itself, when Mr. Lawrence Anderson, as the defending counsel, confronts the newspaper proprietor, who is reluctant to admit his complicity in the "stunt," winding up with a scene at the Central Criminal Court and the shooting of one of the witnesses. Mr. Lawrence Anderson gives a very fine performance; and adequate interpretations are given by Mr. Edgar Norfolk as the journalist-hero, Mr. Sam Livesey as the hard-hearted newspaper proprietor, and Miss Eve Gray as the heroine.



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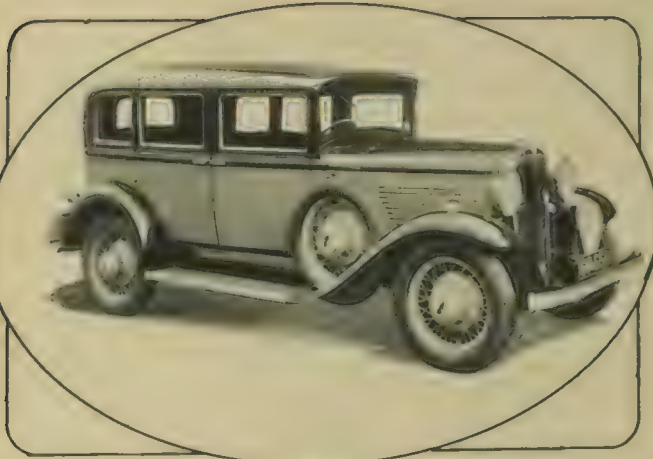
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SOLD AT £345, COMPLETE: THE NEW 20-H.P. WILLYS-KNIGHT DOUBLE SLEEVE-VALVE "SIX" SALOON.

This is sold with six wire wheels, hydraulic shock-absorbers, bumper bars, and luggage-carrier. If desired, a selective free wheel can be supplied for an additional £10.

AN optimistic message of the future progress of the motor industry in the British Empire has been issued by Mr. E. M. C. Instone, J.P., President of the Society of Motor Manufacturers and Traders. Facts supporting this view are supplied independently in individual announcements by several makers. Thus the Austin Motor Company state that their production and sales have increased some 26 per cent. over last year. Messrs. D. M. K. Marendaz, Ltd., has increased its employees 100 per cent. in the past two months, and their output (although still individually produced) for the month of September was equal to the number completed in a year hitherto, and all sold. A new Marendaz special car is responsible for this progress in the home market. Also it is evidence that the sports type of car that this firm builds continues in popularity even in difficult periods like the present.

A very successful September was also experienced by the Standard Motor Company, as Capt. J. P. Black, the directing general manager, informed me

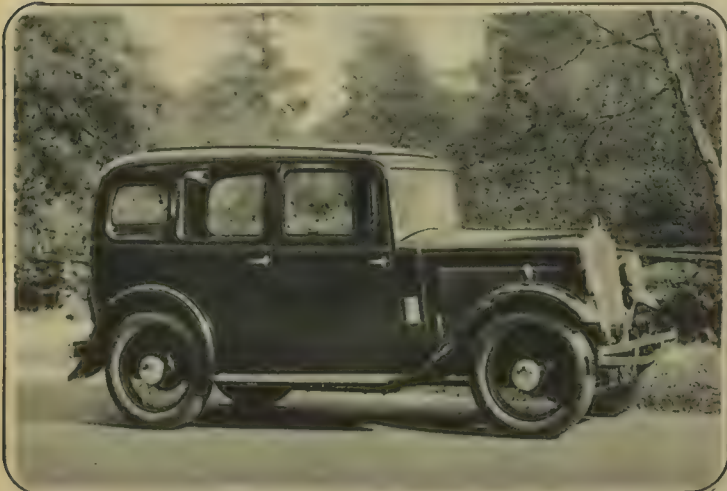
Value of Motor Racing.

Mr. Victor Riley writes me that during the past months there have been keen discussions as to the value of racing to the motor industry. Now that the racing season is ended in England, he offers his views on that matter. In his opinion one big race teaches manufacturers more than they would otherwise learn in months or years of research. In his opinion the motor manufacturer who races is able to offer the public a more perfect car than his competitors who do not race. Unless failure is due to carelessness, one often learns more by failure than by success. In the case of the 500-miles' race, he instances that the 9-h.p. Riley cars were developing 70

brake horse power and lapping at over 107 miles an hour—no mean speed for unsupercharged cars only just outside the 750-c.c. "baby" category. But in the race, however, owing to the terrific speed and the roughness of the track, a minor defect in the clutch developed which otherwise might not have been discovered for years. The race revealed the fault, so that, though it put the cars out of the prize list in that event, it will now be cured and will benefit present buyers of Riley cars. Every part of the chassis and engine of each racing car, no matter of what make, is similarly tested in racing. The result is that when a car built on racing experience and practice is offered to the public, it is as good as it is possible to make it.

Racing is responsible for many of the best features of the modern car, says Mr. Victor Riley, and I

thoroughly endorse that view. It was the early racing experience which produced the present-day pre-eminent Rolls-Royce, as no firm took a keener share in road contests such as the Tourist Trophy,



A VERY INTERESTING CAR SOLD FOR £198 10S.: THE FOUR-DOOR SIX-CYLINDER WOLSELEY "HORNET," A SMALL SALOON WHICH ACCOMMODATES FOUR SIX-FOOT PERSONS IN COMFORT.

that all previous records for any individual month in the history of this British company were beaten both in production and sales of the 1932 models. This firm also continues to engage more men and women, and the wages paid during September were double those of the same month last year. It was announced in Birmingham last week by the Singer Motor Company that the number of their employees had recently increased by nearly 1000, and is still increasing. During September the number of these cars sold was 120 per cent. greater than in the same month last year, while for the first week in October the increase was 125 per cent. The weekly wages bill had gone up several thousand pounds.

Cheerful faces were the rule at the Motor Exhibition at Olympia, and no wonder, with this excellent send off for the 1932 car-production season!

Boom in Used Cars. Dealers in second-hand motor-cars also report a spurt in business since the Dissolution of Parliament. Whether this has been caused by election agents getting busy or whether the candidates feel that they would rather risk damaging a less valuable carriage than their own private car in the turmoil of a campaign matters little. The great thing nowadays is interchange of business, and no one section of the motor trade better deserves a share than the dealers in used cars. Also some of them report to me that they are looking forward to having a greatly increased number of orders from present car-owners

THE CHRONICLE OF THE CAR.

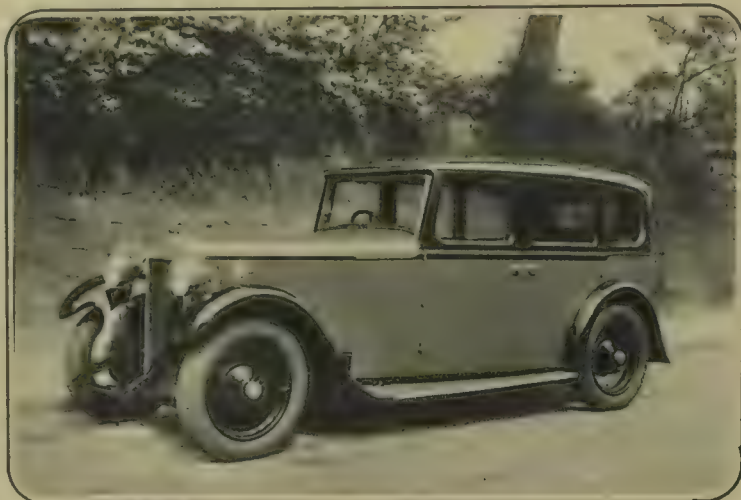
By H. THORNTON RUTTER.

who cannot afford to buy a new car, but are willing to spend a few pounds in bringing their old cars up to date. Owners are apt to forget that the Road Traffic Act compels shatterproof glass front screens, reflecting mirrors, brakes to be kept up to produce a reasonable stopping distance for the car, silencers really able to quiet the noise of the exhaust, besides the comfort of bumpers, double wind-screen wipers, a dividing arm for the rear-seat cushions, pneumatic upholstery, permanent four-wheel jacks, and a host of other improvements which can be added to any car that lacks them.

Alpine trials, and other Continental events than Rolls-Royce, Daimler, and all the high-class motor-building companies in pre-war days. Mr. Riley believes that to abandon taking part in motor races would be almost disastrous to the British car industry. Well, racing is expensive; so that, while I hope some British motor manufacturers will be able to continue their entries, I am of the opinion it should be a co-operative business.

Ford Motors Show Week.

As in previous years, the Ford Motor Co., Ltd., occupied temporary show-rooms at No. 9, Marlise Road, adjacent to Olympia, for the con-



A CAR OF GREAT ATTRACTION: A DAIMLER 16-20-H.P. SALOON; PRICED AT £695.

venience of their dealers and retail agents. I hope that now this has become an English company, and the cars are over 90 per cent. British materials and workmanship, the Ford Company will rejoin the Society of Motor Manufacturers and Traders and take a stand at the annual Motor Show or shows, just as every other British motor manufacturer does, and many foreign makers too. During the Show week Ford dealers were certainly amused by the entertainment offered them. On Monday, Oct. 19, they were asked to play in a golf competition at Stoke Poges for the "Edsel Ford" and "Percival Perry" trophies, in addition to a number of other awards. On Tuesday and Thursday of this week a series of commercial-vehicle demonstrations was given at Dagenham, and on the Wednesday the dealers were invited to an exhibition of Ford films at a cinema theatre in the vicinity of Olympia. Besides all these attractions, on Wednesday afternoon and all day on Thursday there were demonstrations of Ford aeroplanes at the Hanworth aerodrome. It was a most interesting exhibition of the variety of Ford transport facilities by land and air for all kinds of loads.

Selling Cars by "Talkies." Visitors to the Motor Show who called at the Morris stand received invitations to attend performances of talking moving pictures. These were given in the show-rooms of Messrs. Stewart and Arden, 103, New Bond Street, London, W.1.

The programme included two films made specially by Morris Motors which were shown during the Dealers' Convention at Oxford some weeks before the Show, as well as other entertainment films. One depicts the Morris cars undergoing tests, whilst the other expounds the reasons why you should buy one of the 1932 Morris range of cars by explaining the best points of all of them. The Western Electric Corporation co-operated in this film production. It is satisfactory to note the use of novel advertising methods in this country, where salesmanship has often lagged behind quality.



OF MOST GRACEFUL APPEARANCE: THE LATEST MERCEDES BENZ—THE NEW 26-80-H.P. SIX-CYLINDER SIDE-VALVE SPORTS MODEL.

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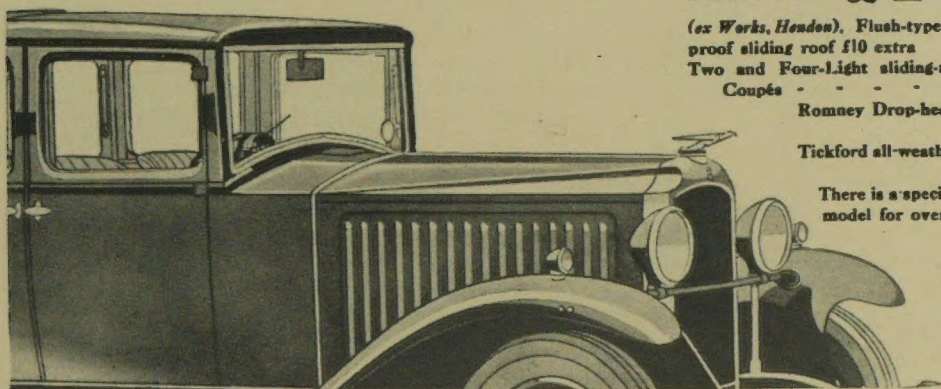
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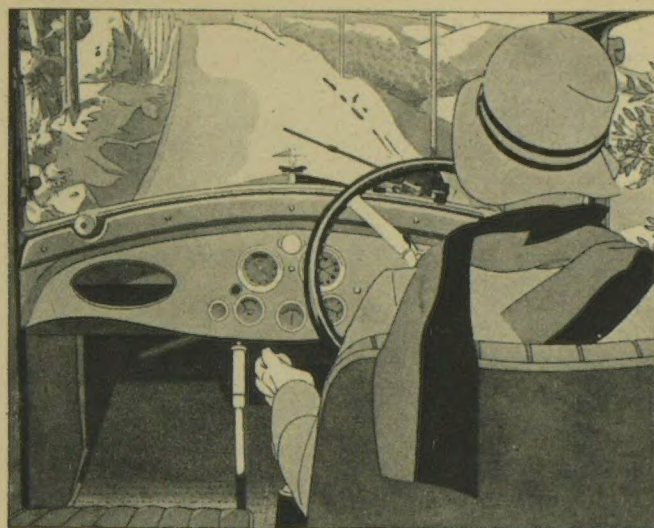
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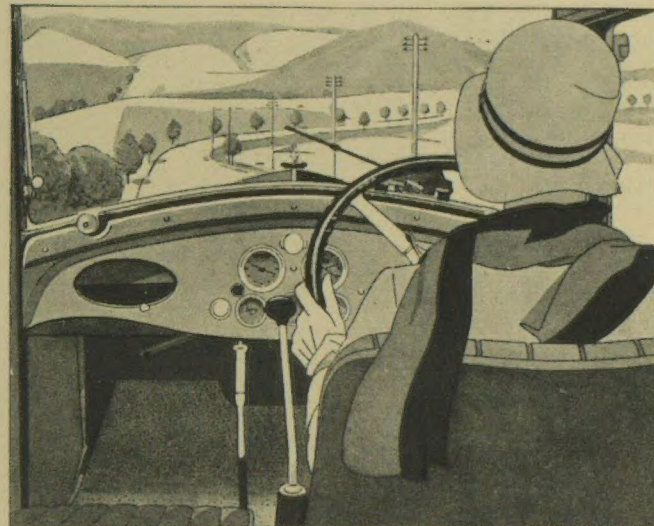
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GERMANY'S GRAND OLD MAN.

(Continued from Page 648.)

as in war it has been "Hindenburg to the rescue!" On New Year's Day, 1926, he declared, with something of the imperiousness of the parade-ground: "The depressing spectacle of these perpetual government crises must be put an end to." Before the year was out, he had put an end to the depressing spectacle in summary fashion by committing the debilitated government of the country to a Coalition. For a time it looked almost as if he were to be added to the world's growing list of dictators. But

[Continued in Column 3.]

CHESS.

CONDUCTED BY ERNEST IRVING.

SOLUTION OF GAME PROBLEM LXV.

[2.R1r1k1; 5ppp; 8; 4r1q1; 3Q4; 6PP; 5P1K; 2R5; what is White's best move?]

Mr. E. G. L. Churchill sends an ingenious method beginning 1. QQ7, KB1; 2. QQ6ch, KK1; 3. QK18, KB1; 4. QK14ch, etc. This certainly seems to win, but is more like a fencing match than a massacre. The move actually played was R(B1)—B5! and Black's paralysis is instant and complete. If either R takes R, mate follows; if the free R moves on the file, the Q is lost and if QK2, R×Rch wins a clear R.

THE UNDISTRIBUTED MIDDLE.

Dr. Alekhin marched to victory at Bled like a veritable champion, and made the formidable opposition seem almost second-rate. We have become so used to "brilliances" from him that the following strategical game in which he dissected his old friend Bogoljubow will come as a contrast. White postponed playing his King's pawn too long, and his undeveloped centre rendered his whole plan fallacious. The champion scrapped an axiom by playing KtQB3 and thus blocking his QB pawn; this should have been sufficient to warn his opponent of trouble ahead, but the little victim played blissfully on, unconscious of his coming doom.

(Queen's Pawn.)

WHITE (E. D.) Bogoljubow.	BLACK (Dr.) Alekhin.	WHITE (E. D.) Bogoljubow.	BLACK (Dr.) Alekhin.
1. PQ4	KKtB3	19. PK4	Kt×B
2. PQB4	PK3	20. RP×Kt	KKt2
3. QKtB3	BKt5	The student should notice the strength of the King, used by the champion in classical style.	
4. QB2	PQ4	21. KtB4	Kt×Kt
5. PQR3	B×Ktch	22. P×Kt	KKt2
6. Q×B	KtB3	23. PB3	BQ2
7. KtB3		24. P×P	P×P
He did not wish to play PK3, blocking his QB, and must do something to save his pawn.		25. RR4	PK4
7. Q×P	P×P	26. PB5ch	KKt4
8. Q×P	Castles	27. PKKt3	BB3
9. BKt5		28. BK2	
Walking into the trap, for now the K-side pawns drive in the outposts and establish an impregnable phalanx.		Unable to save his KP, he attacks the KtP.	
9. BR4?	PKR3	28. B×P	
10. BKt3	PKKt4	29. RB7	
11. KtK5	PKt5!	Threatening, if 29. — B×P; 30. RKt7ch, BKt3; 31. R×Pch, winning.	
12. Q×Q	Q×P	29. BB6	
13. Q×Q	Kt×Q	30. B×B	P×B
14. RB1		31. RB3	K×P
This regains the pawn, because 14. — PB3 would be met by BR4 winning the KKtP; but Black now exercises great pressure on the K side.		32. R×Pch	KKt3
14. R×P	KtB4	Black has now a strong passed pawn in the centre, and the ending is only a gentle exercise for the champion's impeccable technique. Bogoljubow struggled along for another twenty-three moves and resigned when the KKtP was lost. The student is advised to play through the first six moves again, and ponder well the effect of White's fifth and Black's sixth move.	
15. PK3	PKR4		
At long last, and now too late.			
16. KtQ4			
17. RB1	PK3		
18. KtKt6	RQ1		

ANSWERS TO CORRESPONDENTS.

D W SMITHERS (London).—You will find the solution of Game Problem No. LXII. in the issue of Sept. 5 last.

RAJA BAHADUR SURJ BAKSH SINGH, O.B.E. (Kasmanda).—The key-move given by Thakur Jaswant Singh of Sitapur is quite correct, but the continuations should be given, and "shabby" does not sufficiently identify Black's weaker moves.

JOHN HANNAN (Newburgh, N.Y.).—Problem No. 4091 is an example of what is known as the Brede theme.

A M HELBERG (Kitala).—We recommend Cunningham's "Chess Primer" (Hollings, Great Turnstile, Holborn) as the best book to start a chess pilgrim on the right road.

R B COOKE (Portland, Me.).—The paper you mention has, we believe, ceased publication. Please send another diagram of your unpublished two-mover.

ALFRED MORRIS (Carmarthen Infirmary).—Certainly send in your solutions; we always allow a month, because of our foreign correspondents. In Game Problem No. LXII., it White plays 1. BR4 and 2. BKt3, Black replies 1. BQ7 and 2. BKt4, covering the mating square from the King's wing!

CORRECT SOLUTIONS OF PROBLEM NO. 4090 received from: Julio Mond (Seville), Leonard Bassett (Llanbadrach), E Pinkney (Driffield), and George Parbury (Singapore); and of No. 4091 from John Hannan (Newburgh, N.Y.) (including accurate analysis), S H Lewis (Cardiff), A R Wallis (Birmingham), E J Gibbs (East Ham), P J Wood (Wakefield), L Bassett (Llanbadrach), Armand Godoy, jun. (Leylin), R B Cooke (Portland, Me.), H Richards (Hove), and Julio Mond (Seville).

GAME PROBLEM NO. LXV. solved by E G L Churchill (Blockley), Julio Mond (Seville), L Bassett (Llanbadrach), H Richards (Hove), and Alfred Morris (Carmarthen); and No. LXVI. by L Bassett (Llanbadrach), Fr. N Braund (Ware), H Richards (Hove), and L Constander (Steyning).

Middlesex are the winners of the B.C.F. Correspondence Championship, and are now being tackled in a "friendly" by the bold "Referee."

The B.C.F. has issued the new Code of Chess Law agreed by the F.I.D.E., and it can be obtained from Mr. L. P. Rees, Redhill, at 6d. per copy. We should like to join the *Glasgow Herald* in asking for an explanation of Section 7 of the rule regarding drawn games.

The Empire Social Chess Club has resumed its activities at Whiteley's, Bayswater, and has issued the autumn volume of its Magazine. As we have previously stated, the quarterly magazine is alone splendid value for the half-crown charged for yearly membership, and if any interested readers of the *I.L.N.* will send me a request on a post-card, we will see that a free sample copy is sent to them.

Germany's economic crisis of 1928-29 threw everything back into confusion, and because he was obliged once more to bow to circumstances he became an object of vituperation—bitterest of all from his old colleague Ludendorff—instead of adoration. In 1930 the policy for which he stood suffered defeat at the polls. What followed? "The democratic crisis of 1930 was a crisis of convalescence, and not a death-agony. The German national State possessed the will to live and would survive." Will it be so? The world looks on and wonders. Whatever the issue, the stout elderly gentleman—now a very old gentleman—who on Aug. 22, 1914, was carrying parcels homewards because he had "nothing else to do," will continue to live and die by his motto of "Duty before Rights."

C. K. A.

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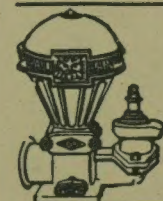
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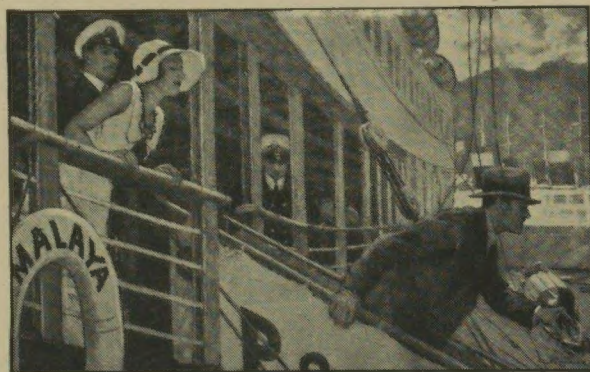
Read more this Winter—It is profitable and economical

The overhead, intensely vivid, sun wipes out all shadow, raising every light to highest power. Light of varnished leaves that flash beneath the fingers of the wind; blank fiery stare of sands; innumerable sparkling laughter of the sea—all these the sun, marching across the zenith, melts into one sole multicoloured blaze that seems to hang afloat, incredible, in the heliotrope-coloured sky. Yet, dreamlike as it appears, it is all as solid as Sydney Circular Quay, and if you live there long, you may come to loathe the barren loveliness of it, and wish yourself back on that same Circular Quay, with the ferry boats of Sydney chunking up to the wharves, and the Harbour Bridge rainbowing across a wintry sky. Or you may come to love it with a fatal love that eats you up, takes from you, one by one, ambition, friends, fortune, marriage, home; that drugs you, instead, with sun, and makes you drunk with beauty; gives you freedom that is too free, and love that burns like fire, but lasts no longer. You may find yourself, on Adelaide and her thousand sister islands, asking yourself throughout a lifetime the Celtic peasant's question, "Can a man be more than happy?" and finding no answer—until too late." . . . You'll allow nothing to interrupt you when you read this story of the man who found the answer amid the glitter of gold. "The Golden Virgin" by Beatrice Grimshaw.

"In November of 1817 the Grand Duchess of Saxe-Coburg wrote in her diary: 'The courier has arrived . . . Charlotte is dead! Good God! . . . No mortal can understand why this beautiful flower should fade at the morning of her life and drop off without fruit, with which she would have blessed her country.'

The Princess Charlotte's death robbed the English Crown of its heiress, but it also opened up the way to the Victorian succession and to a love story as tender as any in a graceful century.

A little time after Princess Charlotte's death the Duke of Kent crossed Europe to marry Princess Victoria of Saxe-Coburg. Less than a year after this the Duke and the Duchess crossed Europe again, the Duke himself on the box of the carriage, so that they might be in England when their baby was born. The baby was to be Queen Victoria. Once on the slopes of Gibraltar, a gipsy had told the Duke that his daughter would be a great Queen, and it was not conceivable to him that she should be born in any country but England.



I never saw a man go down a gangway so quickly. "THREE BAGS OF OPIUM" is a fast moving story in the October issue.

"GOOD MEN DON'T UNDERSTAND WOMEN..."

by Christine Jope-Slade

"THREE BAGS OF OPIUM"

by Edgar Jepson and Patrick Bates

"SHOOT THOSE CROONING

TENORS" by Hammen Swaffer

"THE GOLDEN VIRGIN"

by Beatrice Grimshaw

"QUEEN VICTORIA'S LOVE

STORY" by Hector Bolitho

"ROCKETING TO THE STARS"

by Lady Drummond-Hay

"THE WORLD'S MOST DIFFICULT

FAMILY" by Ferdinand Tuohy

"BEING A FAMOUS NOVELIST

ISN'T ALL BEER & SKITTLES"

by Gilbert Frankau

"TWENTY-FOUR HOURS: DAYS

THAT HAVE MADE HISTORY:

THE CAPTAIN OF KÖPENICK"

by Gordon Beckles

"THE QUEST OF THE CAR IN

1932" by The Earl of Cardigan

"TRAGEDIES AND COMEDIES OF

HISTORY: THE ASSASSINA-

TION OF PAUL THE FIRST OF

RUSSIA" described by Norman Hill,

painted by F. Matania, R.I.

"CAN'T WE BE FRIENDS?"

by Theodora Benson

"TRUTH IS MORE EXCITING

THAN FICTION" by Sydney Tremayne

"ROOMS THAT ARE TWO-IN-

ONE" by Winifred Lewis

"THE GLASGOW SMASHER"

by Guy Gilpatrick

BOOKS, reviewed by Arnold Palmer

"AUTUMN—WINTER, 1931"

by Madge Garland

"THE NURSELESS HOME"

by Carol Avis

WINTER NECESSITIES

A KNITTED CARDIGAN

CLOTHES FOR THE YOUNGER

GENERATION

WHAT I HAVE BOUGHT THIS

MONTH

"HOME-MADE WINES"

by C. Hughes Hallett

WINTER STEWS

"SOME SIMPLE RECIPES FROM

ABROAD" by A. H. Adair

"THE END OF THE WASHING-UP

PROBLEM" by Len Chaloner

"EXERCISE AND SCIENTIFIC

SLEEPING" by Leonard Henslowe

"THE OMNIBUS HOME BEAUTY

TREATMENT" by "Chrysis"

THE PURITY BRIGADE

THE WOMEN'S GOLF SECTION

conducted by Eleanor E. Helme

You get a month's excellent reading for One Shilling in

Later in the year Prince Albert was born in Coburg, and his mother wrote that he was 'pretty as an angel, with big blue eyes, a beautiful nose, quite a small mouth and dimples in his cheeks . . . He smiles the whole time.'

Sixteen years passed before Prince Albert came to England, to meet his future bride . . .

In "Queen Victoria's Love Story" by Hector Bolitho.

Some of the letters quoted in this article are from the Archives of Coburg and have never before been published in England.

BRITANNIA

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